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Elementary English Composition

Scott and Denney

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ELEMENTARY

ENGLISH COMPOSITION

BY

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PREFACE.

THE indifference of younger classes in the secondary schools to their English composition is due to a variety of causes, of which three are worthy of special consideration. In the first place, there is a lack of novelty in present methods of teaching the subject. The kind of work that is usually prescribed for such classes seems to the pupils to be a mere repetition of what they have tried over and over again in the lower grades. The "grammar review," for instance, which confronts them on the threshold of the secondary course, is usually nothing more than a re-view, affording them no new view of their English, and calling for the exercise of no new form of ingenuity that might enlist their interest.

In the second place, one side of the pupil's training in English, and a most important side, is at this stage of his progress almost entirely neglected. The forces which urge young persons to express themselves with tongue or pen are partly individual, partly social, — partly impulses from within, partly solicitations from without. Pupils compose most naturally and most successfully when the two forces are in equilibration. But at the beginning of secondary instruction it is not uncommon for the teacher to rely upon the inward stimulus alone. He does not lead his pupils to think of "the other man" for whom they are writing or speaking. He leaves them in the attitude, and the spirits, of soldiers who are firing their ammunition into the void.

This is to reject one of the most powerful of incentives to good writing. If a pupil can be led to see that of two ways of expressing one of his own wants, one is better than the other because it is more readily understood by the particular person addressed, or because it is more likely to secure a voluntary hearing, he has a new motive for examining his English and for learning more about it. Presented as a means of meeting definite social needs more or less effectively, of winning attention and consideration, the various devices of grammar and rhetoric make an appeal to self-interest which pupils can understand. They will learn the mechanical and grammatical details of writing, will be careful of their oral expression, and will acquire, through willing practice, one by one the necessary principles of discourse just as rapidly as they come to appreciate the value of these things to themselves as members of society.

In the third place, and finally, the indifference of the pupils to their English composition is due in part to the isolation of written from spoken discourse. The artificial separation of two things which naturally belong together takes the heart out of both of them. Hence we find in the schools writing that is feeble and impersonal, and oratory that is flamboyant and insincere. That the simple utterances of daily desires and needs are as truly compositions as the most labored essays, that essays are best when they are the simple utterance of daily desires and needs, are lessons which pupils, if they have not already learned them, cannot learn too early in their secondary education.

These three things, then, — the need of a novel presentation of familiar ideas, the value of the social aspects of composition work, and the vital relationship of written

and oral composition, — have received most attention in the preparation of the present work. The authors have not attempted to write a systematic treatise upon rhetoric. Rather they have tried to construct a series of definite, concrete problems, based upon attractive material and challenging curiosity, each problem discovering to the pupil who solves it a practical principle, or a useful idiom, or a typical situation in real life. Occasionally pictures have been used as a stimulus to the imagination and a help to the pupil in realizing the situation which he is trying to represent by his words. The value of such concrete material in composition work is already recognized by progressive teachers. The authors venture the hope that some of the exercises based upon the pictures in this book will be found new and suggestive.

One caution may not be out of place to those who are to use the book in the class-room: No text-book should be swallowed whole; least of all a text-book in English composition. The teacher who keeps close watch upon the progress of the pupils will always be the best judge of the kind of instruction and the method of class-room procedure best adapted to a particular set of pupils, and while grateful for the help that a book may afford, will use the book as the best interests of the pupils seem to require.

August, 1900.

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EXERCISES FOR GRAMMAR REVIEW.

1. (*a*) When did you begin the study of grammar? In what grade?

(*b*) What was it about? What kinds of things? What parts of it did you like? Why? What parts did you dislike? Why? What book, if any, did you use?

(*c*) If some one should say to you that he thought the study of grammar was of no particular use to anybody, what would you reply? How would you defend your position?

(*d*) A young friend of yours who works all day in a machine shop thinks of taking up in a night school either grammar or arithmetic. Which will probably do him most good? Why? Suppose his choice to lie between grammar and geography, which would you advise him to take, and why?

(*e*) Can you mention any particular occasion when a knowledge of grammar was a help to you?

(*f*) Do you think grammar is made up of "rules"? If so, state some rule of grammar which in your opinion every one ought to observe.

(*g*) Are any of the rules of grammar violated in the following passage? Point out the violations, and in each case state the rule as nearly as you can remember it.

The walking delegate was a stout young man with a bristling red moustache. "So you was laying for him too, was

you? Well now, between you and I, if I had have known that, I might have saved you a lot of worry. See! that's him yonder." And he pointed with a stubby forefinger to the centre of a group of excited men at my left.

2. (*a*) Below you will find, first a prose selection, second some lists of words. The lists have been made by breaking up the selection into single words, then classifying these words according to their uses. All words that do the same work in the sentence have been put into the same class. Suggest a name for each of the classes, and show that it is an appropriate name.

"That is the life for me," said he eagerly. "What a gentleman of an animal the elephant is; and he has nearly a dozen men to wait upon him. Ha! old Longnose, what a very happy fellow you must be. Oh, if I were only an elephant, or even the keeper of an elephant!"

(1)	(2)	(3)	(4)
gentleman	me	the	is
animal	he	a	said
elephant	him	an	has
men	you	dozen	wait
Longnose		old	must
fellow		happy	be
keeper			were

(5)	(6)	(7)	(8)
eagerly	for	and	Ha
nearly	of	if	Oh
very	upon	or	
only			

From the above list two words occurring in the selection have been omitted. Find them and insert each in the class where it belongs.

(*b*) **Break the following passage up into single words and find a place for each word in one of the eight classes illustrated above. In each case give a reason for classifying the word as you do.**

As soon as he had said this, he could feel his nose lengthening into a slender trunk, — his body swelled out to a great size, — his feet grew large, and his black, shining skin turned into a coarse, rough, gray hide, — and he found himself walking along the road with a man on his head. He arrived at the great stable where he was to be exhibited, thinking that it was an admirable thing to be an elephant. They gave him something to eat, and soon the men and boys came in to see him. For half an hour he had a fine time, walking around, carrying boys about on his tusks, — taking his keeper's head into his mouth, — picking up nuts and pieces of gingerbread with the finger and thumb at the end of his proboscis, — lying down and rising again at the keeper's command. Pretty soon, however, he got tired, and when the keeper ordered him to lie down, he concluded that he would not get up again. But the keeper taught him by blows that he was not his own master, if he was a gentleman. New troops of starers kept coming in, and he got tired out completely with going over and over again the same evolutions. He could hardly stand at last, and when they left him for the night, and he lay down to try to rest, and reflected that it must be just so to-morrow, and the next day, and so on as long as he lived, he was almost in despair. "Oh!" said he, "how foolish I was to wish to be an elephant! I had rather be anything else. What a hard life I lead."

"And then such a window as this to look out of after my hard day's work," said he, as he turned his eye upward towards a little square hole in the stable wall. "What a window for an elephant's residence!"

3. The following paragraph is about a single thing; namely, the chipmunk. It says just one thing about it; namely, that it awakens early in the spring. If we put these two ideas together, we have the sentence: The chipmunk awakens early in the spring.

Before the crocus is out of the ground, you may look for the first chipmunk. When I hear the little downy woodpecker begin his spring drumming, then I know the chipmunk is due. He cannot sleep after that challenge of the woodpecker reaches his ear.

4. (*a*) What is the following paragraph about? Put the answer in as few words as possible. What does the paragraph say about it? Put the answer in as few words as possible. Now join these two sets of words together to make a sentence.

The squirrel would shoot up the tree, making only a brown streak from the bottom to the top; would seize his nut and rush down again in the most hurried manner. Halfway to his den, which was not over three rods distant, he would rush up the trunk of another tree for a few yards to make an observation. No danger being near, he would dive into his den and reappear again in a twinkling.

(*b*) In the following sentences what is the office of the words "the coast," "small service," "a sense of duty"? What is the office of the words "is clear," "is true service while it lasts," "pursues us ever"? Suggest names for these two elements of the sentence.

1. The coast is clear.
2. Small service is true service while it lasts.
3. A sense of duty pursues us ever.

(*c*) Write a paragraph upon the sentence, "Every American schoolboy is entitled to a good education," using the words "Every American schoolboy" as the paragraph-subject, and saying about it what is suggested by the words "is entitled to a good education."

(*d*) Point out in each of the following sentences how much of the sentence tells what the writer is talking about and how much tells what he says about it.

1. Guilty consciences always make people cowards.
2. He that plants thorns must never expect to gather roses.
3. Practice in time becomes second nature.
4. To be prepared for war is one of the most effectual means of preserving peace.

(*e*) In each of the two parts of the following sentences one word seems to be more important than the other words. Point out these important words and explain why they are important.

1. Eternal sunshine settles on its head.
2. The thirsty earth soaks up the rain.
3. The worthy gentleman who has been snatched from us at the moment of the election, and in the middle of the contest, whilst his desires were as warm and his hopes as eager as ours, has feelingly told us what shadows we are and what shadows we pursue.

(*f*) Point out the difference between the corresponding sentences in I and II. Suggest a name for each kind of sentence.

I.	II.
1. England can rule the world.	1. England and the United States can rule the world.
2. You were mistaken.	2. You and I were mistaken.
3. Lilacs will make a good hedge.	3. Either lilacs or evergreens will make a good hedge.
4. Error, wounded, writhes with pain.	4. Error, wounded, writhes with pain, And dies among her worshippers.
5. The rainbow comes.	5. The rainbow comes and goes.

6. Our echoes roll from soul to soul.	6. Our echoes roll from soul to soul, And grow forever and forever.
7. This medicine will cure.	7. This medicine will either kill or cure.

5. (*a*) What is the difference between the sentences in the left-hand column and those in the right? How many different kinds of sentences do you find in the right-hand column? Suggest a name for each kind.

1. The pilot cannot calm the winds.	1. Can the pilot calm the winds?
2. I am watching my opportunity.	2. Watch your opportunity.
3. Nothing succeeds like success.	3. What succeeds like success?
4. Forgiveness is better than revenge.	4. How much better is forgiveness than revenge!
5. He held the fort.	5. Hold the fort!

(*b*) Convert each of the following sentences into a sentence of each of the different kinds illustrated above. What changes in form are necessary?

1. We are then all agreed, gentlemen.
2. Happy the people whose annals are blank in history books.
3. Woodman, spare that tree!
4. Life is real! life is earnest!

(*c*) What was the mood of the speaker when he uttered each of the following sentences?

1. How stupid the waiter is!
2. What lovely roses you see in the gardens here!

3. How dare you speak so to an old gray-headed man!
4. Leap for your life!

6. (*a*) In each of the first four sentences below certain words appear to be closely connected. They form little groups, as indicated by the italics. Find similar groups of words in the remaining sentences. Suggest a name for such groups.

1. Labor to keep alive *in your hearts* that little spark of celestial fire — conscience.
2. The God who gave us life gave us liberty *at the same time.*
3. Thoughts are mightier than *strength of hand.*
4. Custom is almost *a second nature.*
5. The measure of a man's life is the well spending of it, not the length.
6. I believe this government cannot endure permanently half slave and half free.
7. Earth is here so kind, that just tickle her with a hoe and she laughs with a harvest.
8. I have not the chancellor's encyclopedic mind. He is indeed a kind of semi-Solomon. He half knows everything, from the cedar to the hyssop.

(*b*) In the sentences below compare the group of words in II with the corresponding word or words in I. Do the corresponding words mean the same thing? Are they of the same use in the sentence? What is the difference in form? To which of the eight classes enumerated in section 2 *a* above do the words "gentle," "human," "sail-like," "unhesitatingly," and "civilly" belong?

I.	II.
1. This is a glorious day, — bright, very warm, yet *unspeakably gentle* both in its warmth and brightness.	1. This is a glorious day, — bright, very warm, yet *with an unspeakable gentleness* both in its warmth and brightness.

2. He looked like an aged *human* grasshopper.	2. He looked like an aged grasshopper *of some strange human variety.*
3. Their *sail-like* fins were set all around them.	3. Their fins, *like sails,* were set all around them.
4. He signed his name *unhesitatingly.*	4. He signed his name *without a moment's hesitation.*
5. The duke saluted me *quite civilly.*	5. The duke saluted me *with entire civility.*

(*c*) Find a single word that will do the work of the italicized group of words in each of the following sentences. To what class of words does the substituted word belong? Of what classes of words is each group composed?

1. And how can man die better
Than facing fearful odds
For the ashes *of his fathers*
And the temples *of his gods?*

2. An object *in possession* seldom retains the same charm that it had in pursuit.

3. Some might consider him as too *fond of fame.*

4. Thou hast taught me at last to forget thee
In secret, in silence, and tears.

5. He heeds not, he hears not, he's *free from all pain.*

6. Do noble things, not dream them, *all day long.*

7. We may *with advantage* at times forget what we know.

(*d*) Where in the following sentences would you insert the words in parentheses? How would the insertion change the meaning of the sentence? What part of the sentence would it affect?

1. The two Londoners listened to my indignant protests (in stolid silence).

2. Accepting the decision of the laird as final, the Highlander immediately set out for Edinburgh to deliver himself up to justice (without a murmur).

3. A book or a certain fashion will have a run like a garment, and, like that, will pass away before it waxes old (in letters).

4. A universal and wholesome pastime of boys has been developed into a great national industry (during the past fifteen years).

7. (*a*) In the following sentences how is the part in italics related to the remainder of the sentence?

1. *Though inland far we be,*
   Our souls have sight of that immortal sea
   Which brought us hither.
2. He *that plants thorns* must never expect to gather roses.
3. *While we stop to think,* we often miss our opportunity.
4. What is left, *when honor is lost?*
5. He sleeps well *who knows not that he sleeps ill.*
6. Everyone excels in something *in which another fails.*

(*b*) Make a statement of the difference in form between the sentences in the left-hand column and those in the right-hand column. Suggest a name for the class or type of sentences illustrated in II.

I.	II.
1. All that is human must retrograde.	1. All that is human must retrograde, if it do not advance.
2. There is a pleasure in poetic pains.	2. There is a pleasure in poetic pains Which only poets know.
3. He needs fear no fall.	3. He that is down needs fear no fall.
4. It beareth the name of Vanity Fair.	4. It beareth the name of Vanity Fair, because the town where 'tis kept is lighter than vanity.

(*c*) What is the difference in form between the sentences in I and in II? Suggest a name for the class or type of sentences illustrated in the right-hand column.

I.	II.
1. My foot is on my native heath.	1. My foot is on my native heath, and my name is MacGregor.
2. Oh, Brignall banks are wild and fair.	2. Oh, Brignall banks are wild and fair, And Gretna woods are green.
3. Prosperity makes friends.	3. Prosperity makes friends, but adversity tries them.

8. (*a*) Explain to some person who has never studied grammar the use of the italicized words in the following sentences; that is, the work which each word performs in helping to express the thought of the sentence. Suggest a name for this class of words.

1. The *miller* sees not all the *water* that goes by his *mill.*
2. *Morn*
Waked by the circling *hours,* with rosy *hand*
Unbarred the *gates* of *light.*
3. The *cow* is a very good *animal* in a *field,* but we turn her out of a *garden.*
4. As the Spanish *proverb* says, "He who would bring home the *wealth* of the *Indies* must carry the wealth of the Indies with him."

(*b*) What differences do you notice between the following two classes of words? Suggest a name for each class.

(1)	(2)
man	London
school	Wednesday
flower	Tennyson
committee	Ivanhoe

wisdom
army
strength
baseball
courage
squirrel
flock
sweetness
congregation

America
April

(*c*) The following lists contain the same words that are in (1) above, but grouped in two classes. Do you see any reason for arranging them thus, and can you suggest a name for each class?

(1)
man
flower
wisdom
strength
baseball
courage
squirrel
sweetness

(2)
school
committee
army
flock
congregation

(*d*) The following lists present the same words in yet a third arrangement. What reason is there for this classification, and what name would you suggest for each class?

(1)
man
school
flower
committee
army
baseball
squirrel
flock
congregation

(2)
wisdom
strength
courage
sweetness

(*e*) What is the difference in meaning between the corresponding words in (1) and in (2)? What is the difference in form? Classify the words, putting into the same class words which undergo the same change of form.

(1)	(2)
gas	gases
ox	oxen
army	armies
echo	echoes
datum	data
book	books
lady	ladies
knife	knives
mother-in-law	mothers-in-law
attorney	attorneys
radius	radii
cargo	cargoes
child	children
basis	bases
nose	noses
wharf	wharves
foot	feet
tiger	tigers
bush	bushes
mouse	mice
fan	fans
man	men
son-in-law	sons-in-law
axis	axes
erratum	errata
goose	geese
alumnus	alumni

9. (*a*) What is the difference between the sentences in the left-hand column and those in the right? Which do you prefer, and why?

I.	II.
1. If the squirrel miss his footing and fall, he is sure to catch on the next branch; if the connection be broken, he leaps recklessly for the nearest spray or limb, and secures his hold, even if it be by the aid of his teeth.	1. If the squirrel miss the squirrel's footing and fall, the squirrel is sure to catch on the next branch; if the connection be broken, the squirrel leaps recklessly for the nearest spray or limb, and secures the squirrel's hold, even if it be by the aid of the squirrel's teeth.
2. Property has its duties as well as its rights.	2. Property has property's duties as well as property's rights.
3. Ever judge of men by their professions. For though the bright moment of promising is but a moment, and cannot be prolonged, yet if sincere in its moment's extravagant goodness, why, trust it and know the man by it, I say, — not by his performance.	3. Ever judge of men by men's professions. For though the bright moment of promising is but a moment, and cannot be prolonged, yet if sincere in the bright moment of promising's moment's extravagant goodness, why, trust the bright moment of promising and know the man by the bright moment of promising, I say, — not by the man's performance.

(*b*) Reword the following sentences, avoiding the use of *himself, his, him, you, he, it, we, I.* Compare your version with the

original and make a statement about the uses of the words just quoted.

1. If the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him.

2. Thales said there was no difference between life and death. "Why, then," said some one to him, "do you not die?" "Because," said he, "it *does* make no difference."

3. Once when Bion was at sea in the company of some wicked men, he fell into the hands of pirates; and when the rest said, "We are undone if we are known,"—"But I," said he, "am undone if we are not known."

(*c*) Are the following words properly classified? Give your reasons.

(1)	(2)
	us
he	him
she	her
we	me
them	they

(*d*) Arrange the following words in classes according to their use, or form, or both. Classify them in as many ways as you can.

You, they, ours, he, them, I, she, we, mine, thou, ye, it, him, us, her, thee, yours.

(*e*) In which of the following lists would you place the italicized word in the sentence, "John, is that *you*?" Give your reasons.

(1)	(2)
I	we
he	they
she	
it	

(*f*) What is the difference in form, use, and meaning between the italicized words in the corresponding sentences in I and II?

I.	II.
1. It was by this stream that the Indian shot *him.*	1. It was by this stream that the Indian shot *himself.*
2. The speakers in the debate all said that their opponents had done *them* an injustice.	2. The speakers in the debate all said that their opponents had done *themselves* an injustice.
3. No wild animal can devour *it.*	3. No wild animal can devour *itself.*

(*g*) What two uses of the words in italics do you note in the following sentences? Suggest a name for each use.

I.	II.
1. Richard is *himself* again.	1. Richard will defend *himself.*
2. I *myself* thought he was the ablest man on the ground.	2. I thought *myself* the ablest man on the ground.
3. I had as lief not be as live to be In awe of such a thing as I *myself.*	3. I live in awe of *myself.*

(*h*) Imagine some person saying the sentences in I. Then imagine the same person saying the sentences in II. Do you notice any difference in the attitude or expression of the imagined person? If so, state what it is, and draw from it some conclusion regarding the uses of *this, that, these, those.*

I.	II.
1. The house is mine.	1. *This* is my house.
2. Would you believe such a man?	2. Would you believe such a man as *that?*
3. I have his letters to prove it.	3. *These* are the letters that prove it.

4. Look on the one picture and the other.
5. Was hers the face that
launched a thousand
ships
And burnt the topless
towers of Ilium?

4. Look on *this* picture and on *that.*
5. Was *this* the face that
launched a thousand
ships
And burnt the topless
towers of Ilium?

(*i*) Examine the words in italics below. How is *who* in sentence 1 related to the word *man*? How is it related to the word *has*? Make a statement of its office in the sentence. Point out the words, preceding and following, with which the italicized words in the remaining sentences are most clearly connected. Suggest a name for the word preceding *who*, *which*, or *that.*

1. I despise a man *who* has a poor opinion of himself.
2. The noblest prospect *which* a Scotchman ever sees is the high-road *that* leads him to London.
3. Why, then the world's mine oyster
Which I with sword will open.
4. He *that* will not when he may,
When he will he shall have nay.
5. Remember Milo's end,
Wedged in that timber *which* he strove to rend.

10. (*a*) Fill the blanks in the following sentences. What effect does the added word have upon the word that follows it? Suggest a name for this class of words. Make a statement about the office of such words in the sentence.

1. 'Tis sweet to hear the watch-dog's —— bark
Bay deep-mouthed welcome as we draw near home.
2. On fame's eternal camping-ground
Their —— tents are spread,
And glory guards with —— round
The bivouac of the dead.

3. A liar should have a —— memory.
4. Look for a —— wedge for a —— log.
5. A —— companion on a journey is as good as a carriage.

(*b*) With what kind of words are the words *frozen, great, dark, shrill, vast,* and *substantial* connected in the sentences below? Make a statement about the connection. How do the words just cited change the meaning of the words *music, thoughts, foam, winds,* and *smile?*

1. Architecture is frozen music.
2. Great thoughts come from the heart.
3. Some love to roam o'er the dark sea's foam,
   Where the shrill winds whistle free.
4. In came Mrs. Fezziwig, one vast, substantial smile.

(*c*) In such combinations as *high mountains, proud hearts, fragrant flowers, precious metals,* one word is said to "belong" to another. Which of the two words in each pair may be said to belong to the other? Why?

(*d*) Classify, in any way that seems to you natural, the italicized words in the following list:—

Sweet apples, *yonder* planet, *yellow* gold, *six* innings, *American* citizens, *some* reasons, *melancholy* madness, *harvest* apples, *English* newspapers, *few* survivors, *ten thousand* swords, *many* opinions, *dark* days, *innumerable* opportunities, *busy* bees, *miserable* inhabitants, *one* method, *Cuban* sentiment, *pleasant* news, *old* friends.

(*e*) What is the difference, in meaning and in use, between the italicized words in the corresponding sentences below?

1. I am leading a *fool's* life.	1. I am leading a *foolish* life.
2. He assumed the *king's* crown.	2. He assumed the *royal* crown.
3. They were suddenly plunged into a lake *of fire.*	3. They were suddenly plunged into a *fiery* lake.

(*f*) Make a statement about the differences in *form* of the italicized words in the following sentences. Make a statement about the differences in *meaning*.

I.	II.
1. My burden is *heavy.*	1. My burden is *heavier* than yours.
2. No *good* oranges are grown in the North.	2. No *better* oranges than ours are grown anywhere.
3. What is so *rare* as a day in June!	3. Nothing is *rarer* than a day in June.
4. *Wiser* heads than yours have been puzzled.	4. The *wisest* heads in the kingdom have been puzzled.
5. He is *holier* than thou.	5. He is the *holiest* of all.
6. The king has *less* power than his subjects.	6. The king has less power than the *least* of his subjects.

(*g*) Which of the following words in italics are correctly and which are incorrectly formed? Give reasons.

1. We won because we were *eagerer* to win than our opponents were.
2. I am the *most happy* man alive.
3. The fox is *more sly* than the woodchuck.
4. James is the *carefulest* boy in the school.
5. I never saw a *wickeder* countenance.
6. The idle rich lead the *miserablest* life imaginable.
7. It is hard to say which is the *wretcheder.*

(*h*) Why are not the following expressions correct? Give reasons.

1. My table is the squarer of the two.
2. The cliffs in the upper part of the cañon are more perpendicular than those in the lower part.
3. Homer's *Odyssey* is the most faultless of all poems.

(*i*) In the following sentences are the italicized words correctly used? Give reasons for your opinion.

1. I have reserved the *better* of my three reasons for the close.

2. Which of the two poets is the *greatest*?

(*j*) Notice how the words *a*, *an*, and *the* are used in the following sentences. What general conclusion can you draw concerning the use of each?

My friends, we are not honoring to-day a lad who appears for a moment in a heroic light, but one of the most worthy of the citizens of Connecticut, who has, by his lofty character, long honored her, wherever patriotism is not a mere name and where Christian manhood is respected. We have had many heroes, many youths of promise, and men of note, whose names are our only great and enduring riches; but no one of them all better illustrated, short as was his career, the virtues we desire for all our sons. We have long delayed this tribute to his character and his deeds, but in spite of our neglect his fame has grown year by year, as war and politics have taught us what is really admirable in a human being, and we are now sure that we are not erecting a monument to an ephemeral reputation.

11. (*a*) With what classes of words are the words *mutually*, *coldly*, *traitorously*, *perfectly*, *immoderately*, *so*, and *more* connected in the sentences below? What conclusions can you draw in regard to the uses of these italicized words and similar words?

1. We *mutually* pledge each other our lives, our fortunes, and our sacred honor.

2. The funeral baked meats
Did *coldly* furnish forth the marriage tables.

3. Thou hast most *traitorously* corrupted the youth of the realm in erecting a grammar school.

4. Macaulay has occasional flashes of silence that make his conversation *perfectly* delightful.

5. The first locomotives did not run *immoderately* fast.

6. Nothing is given *so* profusely as advice.

7. Few men have treated the decalogue *more* discourteously than he.

(*b*) What is the office of the italicized words in the following sentences? To what other words do they belong? How do they affect the other words? Suggest a name for them. What resemblance in form do you notice in most of them?

1. A life spent *worthily* should be measured by a nobler line, — by deeds, not years.

2. Flow *gently*, sweet Afton, among thy green braes.

3. And what's impossible can't be,
   And never, *never* comes to pass.

4. No one minds what Jeffrey says. It is not more than a week ago that I heard him speak *disrespectfully* of the equator.

5. The officer and the office, the doer and the thing done, *seldom* fit so *exactly* that we can say they were made for each other.

6. Babylon, learned and wise, hath perished *utterly*.

(*c*) Compare the following groups. Can you see any reason for so classifying the words?

(1)	(2)	(3)	(4)
angrily	then	here	so
hurriedly	never	there	too
gloriously	now	yonder	greatly
painfully	yesterday	forward	rather
mercilessly	soon	near	moderately
quickly	formerly	everywhere	gradually
shamefacedly	to-morrow	aloft	very

12. (*a*) Supply the omitted words in the following sentences. Show in each case that the word you supply is the one called for by the thought. Suggest a name for this class of words.

1. Justice, sir, is the great interest —— man on earth.
2. It is the little rift —— the lute
   That by and by will make the music mute.
3. We are spirits clad in veils;
   Man —— man was never seen.
4. It is more easy to get a favor —— fortune than to keep it.
5. Never thrust your own sickle —— another's corn.
6. You cannot put the same shoe —— every foot.
7. You should go to a pear tree —— pears, not to an elm.

(*b*) In the sentences below, what class of words invariably follows the words in italics? Make a statement covering these examples.

1. Fire is the test *of* gold.
2. There is no great genius *without* a tincture of madness.
3. Let me leap out of the frying-pan *into* the fire.
4. Who never ate his bread *in* sorrow,
   Who never spent the darksome hours
   Weeping, and watching *for* the morrow,—
   He knows ye not, ye gloomy Powers.
5. *Against* stupidity the very gods themselves contend in vain.

13. (*a*) Do the italicized words in the two sets of sentences given below perform the same kind of work? In what respect are they alike? In what respect are they different? Why cannot *and* be substituted for *at* and *of*?

I.	II.
1. Courage *at* the opportune moment will insure success.	1. Courage *and* the opportune moment will insure success.

2. The good book declares love *of* wisdom to be the best equipment of the virtuous man.	2. The good book declares love *and* wisdom to be the best equipment of the virtuous man.

(*b*) Point out the difference, in use and meaning, between the italicized words in the corresponding sentences below.

I.	II.
1. Once to every man *or* nation comes the moment to decide.	1. Once to every man *and* nation comes the moment to decide.
2. Each heart recalled a different name, *Yet* all sang Annie Laurie.	2. Each heart recalled a different name, *But* all sang Annie Laurie.
3. The chief justice was rich, quiet, *but* infamous.	3. The chief justice was rich, quiet, *and* infamous.

(*c*) What name can you suggest for the class of words put in italics in the following sentences? In how many different ways are the italicized words used? Classify them according to their use.

1. There are some feelings time cannot benumb,
   Nor torture shake.
2. Naught cared this body for wind *or* weather
   When youth *and* I lived in't together.
3. *Though* on pleasure she was bent,
   She had a frugal mind.
4. Hunting was the labor of the savages of North America, *but* the amusement of the gentlemen of England.
5. The loss of wealth is loss of dirt,
   As sages in all times assert.
6. Two heads are better *than* one.

7. He is neither fish, nor flesh, *nor* good red herring.
8. Three may keep counsel *if* two be away.

14. What is the use of the italicized words in the following sentences? Picture to yourself in each case the expression on the face of the speaker as he uttered the sentence. Then suggest a word describing his emotion or frame of mind. Make a statement covering the various kinds of emotion that words of this class can express.

1. What can ennoble sots or slaves or cowards?
   Alas! not all the blood of all the Howards.
2. *O,* call back yesterday, bid time return!
3. *Zounds!* I was never so bethump'd with words
   Since I first called my brother's father dad.
4. *What!* would'st thou have a serpent sting thee twice?
5. *O,* what authority and show of truth
   Can cunning sin cover itself withal!
6. In quiet she reposes;
   Ah, would that I did too!
7. She lived unknown, and few could know
   When Lucy ceased to be;
   But she is in her grave, and *oh*
   The difference to me!

15. (*a*) What is the office of the italicized words in the following sentences? Why not omit these words? What name do you suggest for this class of words?

1. When law *ends,* tyranny *begins.*
2. His death *eclipsed* the gayety of nations, and *impoverished* the public stock of harmless pleasure.
3. The old man *dreams.*
4. *Weep* no more, lady, weep no more;
   Thy sorrow is in vain.

(*b*) What is the difference in use between the italicized words in the right-hand column and those in the left?

I.	II.
1. Whatever *is*, is right.	1. Whatever *is* right, is right.
2. Such as it *is*, you are welcome to it.	2. There *is* a limit at which forbearance ceases to be a virtue.
3. Of the present we can say only that it *is*, of the past that it *was*, of the future that it will be.	3. If slavery *was* wrong in Greece two thousand years ago, then it *is* wrong in America now, and will be wrong anywhere in the world two thousand years hence.

16. What is the office of the words *danger*, *safety*, *king*, *master*, *secretary*, *Hamlet*, *mariner*, in the following sentences? How is the second word of each pair of italicized words related to the preceding word? Try expressing the same idea in some other way.

1. Out of this *nettle*, *danger*, we pluck the *flower*, *safety*.
2. Here lies our sovereign *lord*, the *king*,
   Whose word no man relies on;
   He never says a foolish thing,
   Nor ever does a wise one.
3. "He is in attendance on me," said Blount, "on *me*, the noble Earl of Sussex's *master* of horse."
4. Master *Gentry*, the king's *secretary*, humbly desires to know your business with his majesty.
5. This is *I*, *Hamlet* the *Dane*.
6. And thus spoke on that ancient *man*,
   The bright-eyed *mariner*.

17. (*a*) Explain the difference in the use of the two words in italics in each of the sentences in I. Compare the sentences in I

with those in II. To which of the two words in each sentence in I does the italicized word in II correspond in use?

I.	II.
1. Give *me* another *horse.*	1. When I was six years old my father gave *me* to the church.
2. Tell *me* the *tales* that to me were so dear Long, long ago, long, long ago.	2. I think he could tell *me* from the rest if he caught sight of me.
3. Give *him* an *inch,* he will take an ell.	3. Here is the lost child; give *him* to his mother.
4. The bedouin brought his *prisoner* some *water* in a gourd.	4. A burly policeman brought the *prisoner* into the court.
5. Our uncle left *us* his *fortune.*	5. Without a word he turned on his heel and left *us.*
6. Friends, Romans, countrymen, lend *me* your *ears.*	6. When I was a very little girl my mother used to lend *me* to her friends to sing at evening parties.
7. Owe no *man anything,* but to love one another.	7. You have stolen my best servant; you owe me a *man.*
8. Throw your *dog* a *bone.*	8. Throw the *dog* out of the window.

(*b*) Examine carefully the words in italics in the sentences below. Distinguish the right from the wrong use in each case. Make a statement of the proper use.

I.	II.
1. It is *I;* be not afraid.	1. It is *me;* be not afraid.
2. It is always *we* who are expected to pay the bills.	2. It is always *us* who are expected to pay the bills.

3. A second look convinced us that it was *they.*

4. We have been told that you are *him* whom we seek.

5. I was to inquire for the two Wilson brothers; are you *them?*

6. If I am wrong, it is *they* who should be blamed, not *I.*

7. You said you were sent to fetch Miss Lindsay. That is *her* yonder.

3. A second look convinced us that it was *them.*

4. We have been told that you are *he* whom we seek.

5. I was to inquire for the two Wilson brothers; are you *they?*

6. If I am wrong, it is *them* who should be blamed, not *me.*

7. You said you were sent to fetch Miss Lindsay. That is *she* yonder.

(*c*) Supply the missing word in each of the following sentences. Give reasons for your choice of one form rather than another.

1. Is that you? Yes, it is ——.

2. Are these the persons you mentioned in your letter? Yes, these are ——.

3. These buildings were erected with our money. You enjoy them, but it was —— who paid for them.

4. From the description of the Queen that I read in the paper yesterday, I am quite sure that this cannot be ——.

5. The clerk pointed an inky finger across the hall. "You see that little fat man with the black, stubby beard? Well, that's ——."

18. (*a*) Compare the following sentences. In what respect are they alike, and in what respect are they different? What is the office of the italicized word in each?

I.	II.
1. A bully is always a *coward.*	1. A bully is always *timid.*
2. My mind to me a *kingdom* is.	2. My mind is *regal.*

3. Reason is the *life* of the law.	3. In legal matters reason is *vital.*
4. Good company and good discourse are the very *sinews* of virtue.	4. Good company and good discourse are *all-powerful.*

(*b*) Compare the following sentences. What is the office of the italicized word in each?

I.	II.
1. Washington was elected *President.*	1. Washington was *President.*
2. Money is called the *root* of all evil.	2. Money is the *root* of all evil.
3. Webster was named the *defender* of the Constitution.	3. Webster was the *defender* of the Constitution.
4. Louis Napoleon has been proclaimed *Emperor.*	4. Louis Napoleon is *Emperor.*

(*c*) What difference do you notice in the position of the word *good* in the three sentences below? What is its use in each case? To what word does it apply or belong? Find as many substitutes as you can for the word *feel* in the third sentence.

1. *Good* servants are rare.
2. Fire makes a *good* servant.
3. This fire feels *good.*

19. (*a*) Is there any difference in meaning between the corresponding sentences below? What is the difference in form? Change Nos. 4–6 into the corresponding forms illustrated in the preceding sentences. What changes must you make? Frame a general statement about these changes.

1. Rome was not built in a day.	1. Men did not build Rome in a day.
2. The gentle mind by gentle deeds is known.	2. We know the gentle mind by gentle deeds.

3. Promise is most given when the least is said.	3. We give most promise when we say the least.
4. The rich are rather possessed by their money than possessors.	4.
5.	5. An earthquake shook the palace to its very foundations.
6. The hook was baited with a dragon's tail.	6.

(*b*) What is the difference in form and meaning between the corresponding sentences in I and II below? Convert sentences 5–7 into the form illustrated in II.

I.	II.
1. The President shot a mountain lion.	1. A mountain lion was shot by the President.
2. The legislature elected Mr. Jones senator.	2. Mr. Jones was elected senator by the legislature.
3. They called the boy Samuel.	3. The boy was called Samuel.
4. Prince Waldemar threw aside all ceremony.	4. All ceremony was thrown aside by Prince Waldemar.
5. The blacksmith sees me trying to hide a firecracker in his forge.	5.
6. The spirits melt into thin air.	6.
7. We must endure what we cannot cure.	7.

20. To what class do the italicized words in the following sentences belong? What difference do you notice between the use

of these words in I and in II? Make a statement about the difference and give names to the two uses.

I.	II.
1. I have *fed* like a farmer; I shall *grow* as fat as a porpoise.	1. I have *fed* your horses myself, for I *grow* corn in my back yard.
2. All that prophets desire is that their hearers shall *believe.*	2. Listen to me and *believe* my words.
3. The bird of dawning *singeth* all night long; And then, they say, no spirit dare *stir* abroad; The nights are wholesome; then no planets *strike,* No fairy *takes,* nor witch hath power to charm.	3. The magician *sings* a weird song as he *stirs* the caldron. Presently he *takes* a stick from his belt and *strikes* a gong which hangs near him.
4. Learn to labor and to *wait.*	4. Our friends *await* us at the summit.

21. (*a*) Explain the difference in form and meaning between the italicized words in the corresponding sentences of I and II.

I.	II.
1. The parrot *speaks* and *shrieks* and *whistles.*	1. The parrots *speak* and *shriek* and *whistle.*
2. Too much fire *spoils* the broth.	2. Too many cooks *spoil* the broth.
3. All nature *wears* one universal grin.	3. And often, glad no more, We *wear* a face of joy because We have been glad before.

(*b*) Are the following sentences correct? Defend your opinion about each one.

1. The committee beg leave to report as follows.
2. Athletics are the most popular study in our high school.
3. The greatest pains has been taken to obtain an exact likeness.
4. Hunger and thirst for knowledge are the motive power of civilization.
5. Every means in our power has been used to discover his hiding-place.
6. Politicians may roar as loud as they please; the people is not deceived.
7. The United States are not an interested party in this suit.

(*c*) Run your eye down the italicized words in the following sentences. What changes do you notice? To what other changes in the same sentences do they correspond? Explain these changes, and make some general statement about them.

1. I *know* my own purpose.
2. Thou *knowest* thine own purpose.
3. He *knows* his own purpose.
4. We *know* our own purpose.
5. You *know* your own purpose.
6. They *know* their own purpose.

(*d*) How do the italicized words below differ from those in the preceding examples? What changes do you notice as you run your eye down the column? Explain the changes and make some general statement about them.

1. I *knew* my own purpose.
2. Thou *knewest* thine own purpose.
3. He *knew* his own purpose.
4. We *knew* our own purpose.

5. You *knew* your own purpose.
6. They *knew* their own purpose.

(*e*) Put the sentences below through the series of changes illustrated in *c* and *d* above.

1. I teach myself.
2. I lie down on my couch.
3. I weep for my best friend.

22. (*a*) Compare the italicized words in the corresponding sentences below. Point out resemblances and differences both in form and in use.

I.	II.
1. The old horse *leaps* the gate.	1. The old horse tries *to leap* the gate.
2. Religion *passes* from one generation to the next.	2. Religion stands on tiptoe in our land, Ready *to pass* to the American strand.
3. Angling *is* like mathematics.	3. Angling may be said *to be* so like the mathematics that it can never be fully learnt.
4. The citizens taken together *form* the state.	4. A thousand years scarce serve *to form* a state.

(*b*) Compare the italicized words in the corresponding sentences below. Point out the resemblances in use. Then draw a general conclusion regarding the uses of such forms as *to do, to make,* etc.

I.	II.
1. If all the year were playing holidays, *To sport* would be as tedious as *to work.*	1. If all the year were playing holidays, *Sport* would be as tedious as *work.*

2. *To know* that which before us lies in daily life is the supreme wisdom.

3. *To choose* among a multitude of evils is often the only course open to a politician.

4. If *to do* were as easy as *to know* what were good to do, chapels had been churches and poor men's cottages princes' palaces.

2. *Knowledge* of that which before us lies in daily life is the supreme wisdom.

3. *Choice* among a multitude of evils is often the only course open to a politician.

4. If *doing* were as easy as *knowing* what were good to do, chapels had been churches and poor men's cottages princes' palaces.

(*c*) Note the offices of the italicized expressions in the following sentences. Observe especially the words with which these expressions are most closely connected. Then make a statement about the various uses of such forms as *to tread*, *to hear*, *to make*, etc.

1. They have measured many a mile
   To tread a measure with you on this grass.
2. The rude sea grew civil at her song,
   And certain stars shot madly from their spheres
   To hear the sea-maid's music.
3. This passion, and the death of a dear friend would go near *to make* a man look sad.
4. It is good news, worthy of all acceptation; and yet not too good *to be* true.
5. What boots it at one gate *to make* defence,
   And at another *to let in* the foe?
6. Young men are fitter *to invent* than *to judge*.
7. A man's own observation, what he finds good of and what he finds hurt of, is the best physic *to preserve* health.
8. Men fear death as children fear *to go* in the dark.
9. However gradual may be the growth of confidence, that of credit requires still more time *to arrive* at maturity.

(*d*) Explain the difference in use between the corresponding words in I and II. What is the difference in form?

I.	II.
1. He ought *to know* what is good for him.	1. He ought *to have known* what was good for him.
2. We have left undone those things which we ought *to do.*	2. We have left undone those things which we ought *to have done.*
3. I hope *to meet* you in London next summer.	3. I hope *to have finished* my baking by the time you return from the village.
4. Our young friend is said *to be* the author of one of the most successful and unreadable books of the season.	4. Bacon is thought by some persons *to have written* the plays attributed to Shakespeare.

23. (*a*) Compare the italicized words in the corresponding sentences below, with references both to form and to use. Make a statement of the use of such forms as *vexing, sighing,* etc.

I.	II.
1. Life is as tedious as a twice-told tale *Vexing* the dull ear of a drowsy man.	1. Life is as tedious as a twice-told tale That *vexes* the dull ear of a drowsy man.
2. Welcome ever smiles And farewell goes out *sighing.*	2. Welcome ever smiles And farewell goes out *doleful.*
3. Water continually *dropping* will wear hard rocks hollow.	3. Water that continually *drops* will wear hard rocks hollow.
4. No voice or hideous hum Runs through the arched roof in words *deceiving.*	4. No voice or hideous hum Runs through the arched roof in words *deceptive.*

5. He ceased; but left so *pleasing* on their ear His voice, that *listening* still they seemed to hear.	5. He ceased; but left so *pleasant* on their ear His voice, that *attentive* still they seemed to hear.

(*b*) Point out the differences in use, meaning, and form which you discover in the italicized expressions below.

1. His eye was not dim, nor his natural force *abated.*

2. Though with patience he stands *waiting,* with exactness grinds he all.

3. I can read between these lines what does not stand *written* in them.

4. I left him *building* castles in the air.

24. (*a*) Compare the corresponding sentences in I and II below. What differences are there in form and meaning?

I.	II.
1. Except I *be* by Sylvia in the night, There is no music in the nightingale.	1. Except I *am* by Sylvia in the night, There is no music in the nightingale.
2. If ladies *be* but young and fair, They have the gift to know it.	2. If ladies *are* but young and fair, They have the gift to know it.
3. And oft, though wisdom *wake,* suspicion sleeps.	3. And oft, though wisdom *wakes,* suspicion sleeps.
4. If this *fail,* The pillared firmament is rottenness.	4. If this *fails,* The pillared firmament is rottenness.

(*b*) Explain the differences in form of the italicized expressions in the following sentence.

I do not know, sir, that the fellow is an infidel; but if he *be* an infidel, he *is* an infidel as a dog is an infidel; that is to say, he has never thought upon the subject.

(*c*) What is the precise meaning of the italicized phrases in the following sentences? Try to express in some other way the thought expressed by these words.

1. In arguing, too, the parson owned his skill,
   For e'en though vanquished he *could argue* still.
2. A man, sir, *should keep* his friendship in a constant repair.
3. That man is little to be envied whose patriotism *would* not *gain* force upon the plain of Marathon, or whose piety *would* not *grow* warmer among the ruins of Iona.
4. We *must eat* to live and live to eat.
5. The fruit that *can fall* without shaking
   Indeed is too mellow for me.
6. We *might catch* our train even now if we ran for it.
7. His father *may relent* when he reads this tear-stained letter.
8. Into each life some rain *must fall.*

25. Notice the relation between *runs* and *race, sing* and *song, laughs* and *laugh, live* and *life.* What is peculiar about it? How does it differ from the relation between *finished* and *tasks* in sentence 5?

1. Thus would I double my life's fading space;
   For he that runs it well *runs* twice his *race.*
2. Flow gently, sweet Afton, among thy green braes;
   Flow gently, I'll *sing* thee a *song* in thy praise.
3. A man who *laughs* as hearty a *laugh* as that is no cynic.

4. *Vow* me no *vows.*

5. They have finished their tasks, and now they *sleep* the *sleep* that knows no waking.

6. *Live* your own *life,* and let me live mine.

26. (*a*) What is the difference in meaning between the corresponding words in italics in I and II? Why can you not supply forms corresponding to sentences 5 and 6?

I.	II.
1. You nearly always *look* before you leap.	1. *Look* before you leap.
2. You rarely *strike* when the iron is hot.	2. *Strike* when the iron is hot.
3. You *are* blind to her faults.	3. *Be* to her faults a little blind.
4. You *are warned* of the dangers.	4. *Be warned* in time.
5. Yesterday you said what you thought.	5.
6. To-morrow you will have left us.	6.

(*b*) What difference in form do you notice between the corresponding sentences in I and II? Is there any difference in meaning? Account for the longer form in I.

I.	II.
1. You speak to him.	1. Speak to him.
2. Hear ye the words of the prophets.	2. Hear the words of the prophets.

27. Of what use are the italicized words in sentences 1–4 below? Why not omit these words? Is the use the same in sentences 5–7?

1. I seem to know my lesson, and I *do* know it; but for some reason I cannot recite.

2. Having made up his mind to discover a new world, he *did* discover it.

3. He thinks we no longer remember him; but we *do* remember him and always shall.

4. *Do* come and see me.

5. Call again; he *does* not hear us.

6. *Do* you know that your train has gone?

7. Speaking *did* not please him as well as silence.

28. The italicized words in the corresponding sentences below seem to have the same use. What difference do you notice in the form and the meaning?

I.	II.
1. *Lifting* the trap-door carefully, he wedged it open with a billet of wood.	1. *Having lifted* the trap-door carefully, he wedged it open with a billet of wood.
2. The chauffeur failed to notice a barbed-wire fence *extending* across the far end of the lane.	2. The chauffeur failed to notice a barbed-wire fence *extended* across the far end of the lane.
3. My attention was drawn to a small picture *hanging* on the line.	3. My attention was drawn to a small picture *hung* on the line.

29. What is the difference in form and meaning between the corresponding sentences in I and II below? Convert sentences 4–7 into the form illustrated in I and point out the difference in meaning.

I.	II.
1. While I was *musing* the fire burned.	1. While I *mused* the fire burned.
2. The mayor is *riding* at the head of the procession.	2. The mayor *rides* at the head of the procession.

3. The tide *was rising* rapidly.	3. The tide *rose* rapidly.
4.	4. Many receive advice, few profit by it.
5.	5. Practice in time becomes second nature.
6.	6. Brave men lived before Agamemnon.
7.	7. I have delivered a copy of the paper to every person on this street.

30. (*a*) **What is the difference in meaning between the italicized expression in the corresponding sentences below? Draw some conclusion about the use of *will* and *shall*, and make a statement that will guide others in using these words.**

I.	II.
1. I *shall sail* for Europe to-morrow morning.	1. I am *going to sail* for Europe to-morrow morning.
2. When *shall* all men's good *be* each man's rule?	2. When *will* all men's good *be* each man's rule?
3. You *will* not *do* anything so foolhardy.	3. You *shall* not *do* anything so foolhardy.
4. He *will give* you the letter whenever you ask him for it.	4. He *shall give* you the letter whenever you ask him for it.
5. We *shall* not *retreat* a step.	5. We *will* not *retreat* a step.

(*b*) Why not transpose *will* and *shall* in the following?

It may be that the gulfs *will* wash us down;
It may be we *shall* touch the Happy Isles,
And see the great Achilles whom we knew.

(*c*) What is the precise meaning of the following sentences? In each case try to think of a situation in which the sentence might be appropriately spoken by one person to another. If the sentence cannot be made to fit any imagined situation, point out, if you can, what is wrong with it.

1. I will be glad to make his acquaintance.
2. Our supply of coal shall last until the middle of winter.
3. On the morrow he shall leave me as my hopes have flown before.
4. I know you shall enjoy every moment of your visit.
5. We will all be ill if we eat any more of these peaches.

31. Explain to an eighth-grade pupil who is having difficulty with his grammar, the uses of the italicized words in the corresponding sentences below. Do you think that the italicized words in II should have a different name from those in I?

I.	II.
1. Thus *praising* the good old times, we spent the night very companionably about the fire.	1. *Praising* what is lost makes the remembrance dear.
2. I am *thinking* that you have been on a fool's errand.	2. Who can hold a fire in his hand By *thinking* on the frosty Caucasus?
3. *Judging* by the cut of his beard, I should call him a Turk.	3. I know of no way of *judging* of the future but by the past.
4. *Letting down* the bars one by one he made an opening for our carriage.	4. He has spent his life in *letting down* buckets into empty wells.

5. Quietly *assembling* a handful of soldiers, he set out for the Indian village.	5. There was a quiet *assembling* of citizens, an earnest *canvassing* of ways and means of resistance.

32. What differences in meaning and use do you note in the italicized words of the following sentences? How is the difference indicated?

1. I *have* often *regretted* my speech, never my silence.
2. I *had* often *regretted* my speech, never my silence.
3. I *shall have regretted* my speech, never my silence.

ELEMENTARY COMPOSITION.

CHAPTER I.

ORAL COMPOSITION.

1. Introductory. — In a well-known French play there is a ridiculous old fellow, Monsieur Jourdain, who, out of the vanity of newly acquired riches, hires masters of fencing, music, dancing, and a professor of philosophy, to teach him their mysteries, so that he may cut a dashing figure in the world of fashion. He has just had a lesson on the vowels, and now intrusts the professor with "a great secret."

M. Jourdain. I am in love with a lady of quality, and I should be glad if you will help me to write something to her in a short letter which I mean to drop at her feet.

Professor. Very well.

M. Jourdain. That will be gallant; will it not?

Professor. Undoubtedly. Is it verse you wish to write to her?

M. Jourdain. Oh, no; not verse.

Professor. You only wish for prose?

M. Jourdain. No, I wish for neither verse nor prose.

Professor. It must be one or the other.

M. Jourdain. Why?

Professor. Because, sir, there is nothing by which we can express ourselves, except prose or verse.

M. Jourdain. There is nothing but prose or verse?

Professor. No, sir. Whatever is not prose is verse, and whatever is not verse is prose.

M. Jourdain. And when we speak, what is that, then?

Professor. Prose.

M. Jourdain. What! When I say, "Nicole, bring me my slippers, and give me my night-cap," is that prose?

Professor. Yes, sir.

M. Jourdain. Upon my word, I have been speaking prose these forty years without being aware of it; and I am under the greatest obligation to you for informing me of it.

Most of us feel something like M. Jourdain's surprise when we realize for the first time that everything we say is a composition. Perhaps we have imagined that our thoughts are entitled to be called compositions only when they are written. If we have imagined this, we have been in error. Every conversation, every recitation, indeed every spoken sentence, is just as truly a composition as if it were put in writing. We make probably five hundred oral compositions for every one that we write. And one of the best ways by which to become good writers, as well as good speakers, is to watch our conversations and our oral recitations in all of the studies of the school, striving at all times for fluency and accuracy. Attention to our daily speech both in school and out will result in a steady improvement in our use of language.

Assignments.

2. Come to the class prepared to answer orally *in complete sentences* the following questions which your teacher will ask you: —

(*a*) What kind of man do you imagine M. Jourdain to be? educated or ignorant, graceful or ungraceful, careful or careless in dress, fluent or hesitating in speech?

(*b*) Why is the word "mysteries" (see dictionary) used in connection with fencing, dancing, music, and philosophy?

(*c*) Is it right to say "I *should* be glad if you *will*"? What word corresponding to *should* had better be used in place of *will*?

(*d*) Is the word "only" in exactly the right place in the sentence, "You only wish for prose"?

(*e*) What picture of the professor have you in mind? Is he stout and corpulent, or slender?

(*f*) Which of the following words describe the mental picture you make of him, and which apply better to your idea of M. Jourdain? — *tall, short, wiry, fat, bald, threadbare, active, alert, calm, impatient, pale, ruddy, sallow, stiff, demonstrative, spectacled.* Look up in the dictionary the meaning of any of these words that you do not understand clearly, and use some of them in sentences describing your mental picture of M. Jourdain or the professor.

3. Conversation-English. — The least formal kind of composition is conversation. It is also the kind that we use most often. Our habits both of speech and of writing are rooted in our daily converse with one another. He who would excel in the use of the mother tongue should begin, therefore, by giving some heed to his daily conversation. In cultivating his powers of conversation and improving his daily speech, he is helping his English in all of the forms in which he will

ever have to use it, — in story-telling, in recitation, in writing, and in speech-making. One's conversation-English is easily watched because the work is divided between two people. You give a remark and expect one in return. In the meantime your next remark comes to you. Besides, conversation is carried on for the most part in single sentences, and usually they are short ones; so that it is easy to keep track of them with a little effort.

Whatever one admits to one's conversation will be likely to appear, in unguarded moments, in all of one's spoken and written composition. If a person is in the habit of using much slang, he will have trouble in finding suitable words on occasions when he does not want to use slang, and will hesitate, or break down altogether, for lack of the stock of good words which the use of slang has prevented him from acquiring. It is a mistake to think that conversation will lack spice and snap without slang.

Besides slang, there is provincial English that needs to be excluded from conversation, because, like slang, it is not understood by everybody. The unabridged dictionaries mark words that are not in standard use as "slang," "provincial," "local," "obsolete," so that it is easy to find out about expressions of which we have become suspicious. To clear one's conversation of such words is to make room for an enlarged vocabulary of standard words and to improve in readiness of speech. We add to our vocabulary by finding out the meanings of new words that we hear, or meet in our reading, and then using these words without hesitation, as we need them.

Assignments.

4. (*a*) How much of the conversation between M. Jourdain and the professor can you recall without reviewing it?

(*b*) What slang phrase do you hear or use most frequently? Think of the many senses in which it is used, and try to find standard words for each sense.

(*c*) Examine the following sets of words, and with the aid of the dictionary decide which it is right to use in the blank in the sentence accompanying:—

1. I must —— my books home (carry, tote, pack).
2. Walk a —— with me (short distance, little way, piece).
3. She looks —— (shabby, slouchy, common, tacky).
4. He is a —— boy (capable, intelligent, smart, alert, knowing).
5. It is a —— ride (long, considerable, right smart).
6. I —— you are feeling better to-day (guess, reckon, think, calculate).
7. He —— it wasn't right (admitted, allowed, thought, said).
8. I shall not wait —— you more than five minutes (on, for).
9. It looks —— it would rain (as if, like).
10. I wonder if I shall —— (get to go, be able to go).
11. He acted just —— crazy (as if he were, like he was).
12. I want —— at State Street (off, to get off).
13. John lives —— from the schoolhouse than you do (farther, further).
14. He will not play —— you do (without, unless).
15. That's —— you gave us to learn (as far as, all the farther).
16. It is a question between you and —— (me, I).
17. That was the one you gave to Will and —— (me, I).

18. Let John and —— go (I, me).
19. You might as well keep it as —— (I, me).

(*d*) What were the exact words used by the persons whose words are indirectly reported in the following sentences?

1. He said he would come.
2. He told them if they wanted the money to ask for it.
3. He wanted to know if he might be excused.
4. I told him he should never be invited again.
5. He asked me what I would do if I were he.
6. He said that they should leave the house or he would.

(*e*) You have seen the picture of General Gage and the Boston Boys, and have perhaps read an account of the complaint which the boys made to the general because some of his soldiers had wantonly destroyed their coasting place. Imagine the boys discussing the advisability of laying the complaint before the general. What objections did some of the boys probably raise? How did others answer these objections? Reproduce their words, in conversation.

(*f*) Reproduce orally the following, using what were probably the exact words of the applicant for office and the exact words of the President.

A prominent Boer went to President Kruger and asked to be appointed to some government office. He didn't care, he said, whether the office were great or small; he simply wanted to be in the government employ. The blunt old President turned on him quickly and told him that all of the big offices were filled, and that he was too stupid to be trusted in any of the little ones.

(*g*) Report orally a short conversation that you have had within the last day or two about some topic of interest to you, such, for instance, as a bit of foreign news which you have read in the papers; the probability of an examination in some study; the prospects for a good base-ball season. Or report a brief conversation that took place between two people in your presence, showing that one was selfish and the other generous.

(*h*) Listen to the following paragraph, then reproduce the conversation between the Otis boy and the corporal. What did the corporal say, and what did young Otis reply? You may suppose that the boy did not at first understand the order of the corporal, and that when he did he was slow to obey it.

The morning of April 19, 1775, Harrison Gray Otis, then a little boy of eight years old, came down Beacon Street [Boston] to school, and found a brigade of red-coats in line along Common Street, — as Tremont Street was then called, — so that he could not cross into School Street. They were Earl Percy's brigade. Class in history, Where did Percy's brigade go that day, and what became of them before night? A red-coat corporal told the Otis boy to walk along Common Street, and not try to cross the line. So he did. He went as far as Scollay's Building before he could turn their flank, then he went down to what you call Washington Street, and came up to school — late. Whether his excuse would have been sufficient I do not know. He was never asked for it. He came into school just in time to hear old Lovel, the Tory schoolmaster, say: "War's begun, and school's done. *Dimittite libros,*" which means, "Put away your books." They put them away, and had a vacation of a year and nine months thereafter before the school was open again. — E. E. HALE, *How to Do It.*

(*i*) In the following, change as many as possible of the unquoted sentences into direct conversation: —

In 1816, Henry Clay voted in Congress for a measure which was very unpopular in his district. Meeting a constituent, an old hunter, who had turned against him, he said: "Jack, you have a good flintlock, haven't you?" Jack said that he had. Then Clay asked him if it had ever flashed in the pan. Jack replied that it had, once and only once. "What did you do with it? Did you throw it away?" asked Clay. Jack said that he had not;

he had picked the flint and tried it again. Then Clay confessed that in his vote on the unpopular bill *he* had flashed once, and asked the old hunter if he was to be thrown aside on that account. The hunter was touched, and promised to vote for Clay once more.

(*j*) As you read the following passage, supply the omitted parts of the conversation :—

The door-bell was rung violently. Fanny, who was on the point of falling asleep, heard her father's prompt step in the hall, and then she listened for the errand of the messenger. The voice was that of a boy, evidently very much out of breath with running.

"Please, Dr. Gilbert, come down to our house just as quick as you can," said the boy.

"—— —— —— —— ——?" inquired the doctor, gruffly, unable to make out the boy in the darkness.

"Why, you've been there forty times. You know Mr. Pelton's, don't you?"

"—— —— —— —— —— ——; —— —— —— —— —— ——?" asked Dr. Gilbert.

"Not anybody that I know of," said the boy, taking a long breath. "It's the next house — Mr. Tinker's."

"——, —— —— —— —— —— ——?" inquired the doctor, impatiently.

"You know Ducky, don't you?"

"—— ——? —— ——?"

"Why, don't you know little Ducky Tinker? You've seen her forty times," exclaimed the boy, in a tone of indignant astonishment. "Of course you know her. You saw her in church forty times to-day."

"—— —— —— ——. —— —— —— —— ——," said the doctor, and slammed the door in the boy's face.

5. Grammar in Spoken English. — It would rob a

person's speech of all interest if he were always to think of his grammar while speaking. He needs to think of his subject, not of grammar; and even when he notices that he has made a blunder, he doesn't feel like repeating a remark in order to correct the error. Still, a person may gradually work a wonderful improvement in his language-habits by watching himself for some one error that has been pointed out to him in his speech. While trying to eliminate one serious error he always improves his speech in other respects. The most important rules of grammar, too, are the very ones which, while speaking, we can observe at the cost of the least interference with ready thinking and ready talking. It is a real help to clearness of thought and readiness of utterance to keep half an eye on the agreement of subject and verb and on the form of the past tense, to remember to say "*he doesn't*" instead of — well, you know what word some people use instead of *doesn't;* and to remember to say "*he did it*" instead of the word you frequently hear in place of *did.*

Assignments.

6. (*a*) What form of the word in parenthesis should be chosen to fill the blank in each of the following sentences?

1. There —— to be twenty or thirty of them (to seem).
2. Money as well as men —— lacking (to be).
3. The father, with his two boys, —— killed in the accident (to be).
4. The class —— excused (to be).
5. Either Charles or Henry —— the book you want (to have).
6. Ten of them jumped from the roof, and every one of them —— hurt (to be).

7. Let me know if either of these boys —— not able to recite (to be).

8. Just as I was going in, you —— coming out (to be).

9. At that time you —— not so big as you are now (to be).

10. Last year the class —— most successful in algebra (to be).

11. At present the class —— of two contrary opinions about the matter (to be).

12. I —— him a few minutes ago (to see).

13. The teacher said Charles ought to have —— home at four o'clock (to go).

14. The tramp —— down on the pile of hay and went to sleep (to lie).

15. Having —— his supper and paid for it, he asked the way to the next village (to eat).

16. The hired man brought in a big piece of wood and —— it on the andirons (to lay).

17. Throwing off his pea-jacket the sailor leaped on the rail and —— into the sea (to dive).

18. Carlo had come in soaking wet and, doglike, had —— down on the spare-room bed to dry (to lie).

(*b*) Retell the following story, or another of your own selection, imagining a child to be your hearer: —

A lady, living in the suburbs of an Eastern city, one morning heard cries of distress from a pair of house-wrens that had a nest in a honeysuckle on her front porch. On looking out of the window, she beheld this little comedy — comedy from her point of view, but no doubt grim tragedy from the point of view of the wrens: a cow-bird with a wren's egg in its beak running rapidly along the walk, with the outraged wrens forming a procession behind it, screaming, scolding, and gesticulating as only these voluble little birds can. The cow-bird had probably been surprised in the act of

violating the nest, and the wrens were giving her a piece of their minds. — BURROUGHS.

(*c*) Retell the following story, or another of your own selection, imagining a child to be your hearer: —

A lovely story was told by the daughter of Judge Brown concerning Logan, who was one day at her father's camp when her mother happened to regret that she had no shoes for her little one then just beginning to walk. Logan said nothing, but shortly after, he came and asked the mother to let the child spend the day with him at his camp. The mother trembled, but she knew the delicacy of Logan, and she would not wound him by showing fear of him. He took the child away, and the long hours passed till nightfall. Then she saw the great chief coming with his tiny guest through the woods, and the next moment the child bounded into the mother's arms, proud and glad to show her feet in the moccasins which Logan had made for her. — HOWELLS.

(*d*) Read the following story, changing the tense of the verbs from present to past: —

The tale tells that the Basilisk is the most deadly of all serpents, for its venom is such that whatsoever living thing it looks on it slays, yea, the very grass is withered by its deadly breath. And no man may slay it unawares easily, for once upon a time a man slays one with a lance and the venom of it is such that he falls down suddenly and lies dead in the road, though he comes no nearer the body than a spear's length. This Alexander the King knows, and he seeks not to slay it with a weapon, but he works so that the worm shall kill itself; for he causes his men to make a shield larger than a man, and on this shield he bids them put a bright polished mirror, and he wraps his feet in linen, and puts off his armor, and going softly he bears the shield with its mirror before him, and sets it down before the den

where the Basilisk lies asleep and goes his way. But the Basilisk awakes and raises its head as its manner is, and looks before it and sees its face in the mirror, and the poison of its own look slays it, so it falls dead with its eyes wide open and lies along the path. Then the knight who is on the mountain watching blows his horn, and all men hear it and rejoice, and praise the brave king who has delivered them from the Basilisk.

7. Pronunciation and Enunciation. — As soon as a person begins to attend to his oral speech, he begins to strive for a correct pronunciation of single words and a clearer enunciation of words combined in sentences. The first step towards a clear enunciation is deliberateness of utterance. Most people hurry too much to be clearly understood while reading aloud, or while speaking. In the case of very familiar expressions, we are able, of course, to understand, even when a whole word is omitted. For instance, if some one asks the question, "Where you goin' ?" we give him credit for having asked, "Where are you going?" and we readily interpret "How d' do?" to mean "How do you do?" So, too, when the question is asked, "Whä choo bout?" we think we have heard the words, "What are you about?" But, excepting these and a few other very familiar expressions, we need to hear words quite distinctly in order to understand what is said to us; and it is necessary for us to guard against the natural habit of laziness in articulation if we would make sure of being always understood in what we say to others. It requires some exertion to gain a clear enunciation, but the effort is well worth making. For the correct pronunciation of single words we must re-

sort frequently to the dictionary, study the diacritical marks, and learn their exact values, and then endeavor to use the correct sounds in our own daily speech.

Assignments.

8. (*a*) The following are words in common use from which certain sounds are frequently omitted, or given very indistinctly. For practice try to bring out each sound clearly and correctly.

acts	laboratory	damage
going	Carolina	kitchen
ablative	cartridges	memory
accusative	February	mystery
Latin	library	object
accept	chicken	perhaps
except	recognize	geography
arithmetic	considerable	poem
history	crept	pudding
botany	every	pumpkin
recitation	evening	sarsaparilla
singing	family	secretary
drawing	gallery	several
playing	government	where
abstract	grandmother	when
Mississippi	gymnasium	why
miscellaneous	perspiration	what
product	regular	windpipe
participle	ivory	yeast

(*b*) The following words require attention on account of the presence of a silent letter in each: —

sword	apostle	chestnut	soften
hasten	epistle	often	listen

(*c*) An extra sound is sometimes erroneously introduced into the following words: —

across	dysentery	stupendous
attack	tremendous	athletics
elm	column	lightning
chimney	casualty	lozenges

(*d*) The last syllable of hundred, children, and brethren needs attention.

(*e*) The following words are frequently accented on the wrong syllable:—

defect	integral	revocable
deficit	misconstrue	vagary
exponent	morphine	abdomen
exquisite	mischievous	abject
lamentable	impious	acclimate
idea	brigand	address
alias	precedence	admirable
hospitable	peremptory	adult
incomparable	recess	allies

(*f*) The following are frequently mispronounced:—

avenue	hoist	shut
auxiliary	hoof	since
apparatus	immediately	spirit
alpine	introduce	tiny
bouquet	legislature	turnip
British	literature	was
broom	ludicrous	with
booth	massacre	again
column	measure	agriculture
constable	menagerie	aversion
clothes	mineralogy	Persia
conscientious	nape	dispersion
courteous	gape	version
bicycle	new	immersion
biography	Ohio	conversion

deaf	Cincinnati	excursion
diphtheria	pathos	thought
direct	patriot	daughter
donkey	preface	calm
education	presentiment	psalm
far	pretty	rather
from	pronunciation	laugh
finance	quoit	ask
genealogy	reptile	glass
genuine	root	command
glycerine	roily	answer
gooseberry	roof	half
hearth	salve	have
heinous	saucy	salmon

(*g*) The following piece of nonsense is submitted as a veritable puzzle in pronunciation. Few people could read it aloud without making a dozen mistakes.

These isolated Caucasian nomads live in the heart of Palestine in stolid squalor, having for several decades owned neither reservoirs nor manor houses. We could discover no traces of sacrilegious fetichism among their wiseacres and conjurers, but the scathing, vehement, and peremptory raillery of their irate though sagacious viragoes demonstrated (if we did not misconstrue their gibberish) that they were implacable opponents of the truths proclaimed at Cincinnati. Three of their dishonest legates, exhausted by attacks of bronchitis and diphtheria, which had irreparably reduced their obesity and rendered their once jocund faces as flaccid as a shredded placard, having signed a tripartite compact, simultaneously emptied, amid much clangor and altercation, seven wassail-bowls filled with truffles, anchovies, porpoises, and plethoric falcons, the interstices of which were stuffed with almonds. Soon the pressure of the blood-corpuscles in their jugular veins

caused poignant suffering, and as this was accompanied by the customary languors of rabies, quinine and homœopathic soporifics were alternately administered by a patronizing but complaisant vicar, who was passing in a gondola. A subsidence of the symptoms followed, but the vicar, because he had sought aggrandizement by fraternizing with these exemplary connoisseurs, far from being extolled, was treated with inexorable and irrevocable contumely. After making a strategic reconnoissance from a casement in the vicinage, seven acclimated Aristotelians conjured the manes of the great Stagirite to witness that he was not only the author of an esoteric treatise on acoustics, but also the composer of three ribald romances and of a frontier drama in which the *dramatis personæ* were Diana, Adonis, Beelzebub, and the editor of the *Pall Mall Gazette.* These comrades furthermore premised, with the acumen and prescience of expert witnesses, that he was about to defalcate the finances of Afghanistan. Accordingly, a bomb-shell was exploded over the head of the splenetic vicar, slightly disturbing the contour of his forehead. He was then shot through a conduit into an adamantine cell, swathed in gelatinous cerements, packed in cement, and given sepulture to the sound of telegraphers chanting the poems of Lord Brougham and Mrs. Hemans.

(*h*) Following is a list of English proper names with their British pronunciations:—

Abergavenny, *Abergā'ny* (or *Abergaven'ny*)
Auchmuty, *Ah'muty*
Beauchamp, *Beecham*
Bolingbroke, *Bolingbrook*
Brougham, *Broom*
Caius, *Keez*
Cholmondeley, *Chumley*
Cirencester, *Siseter*
Cockburn, *Coburn*
Colquhoun, *Cohoon*
Cowper, *Cooper*
Crichton, *Crīton*
Grosvenor, *Grovenor*

Hawarden, *Harden*
Holborn, *Hoburn*
Knollys, *Knowles*
Leicester, *Lester*
Mainwaring, *Mannering*
Majoribanks, *Marchbanks*
Marylebone, *Marlibun*
Milnes, *Mills*
Norwich, *Norridge*
Pepys, *Peps*
Saint Leger, *Sil'linjer*
Salisbury, *Sawlsbury*
Talbot, *Tawlbut*
Taliaferro, *Tolliver*
Thames, *Tems*
Wemyss, *Weems*

9. The Hearer. — Except when we are talking in our sleep or thinking aloud, everything that we say is said *to* somebody. The business of language is to carry our meaning to another person or to other persons. Unless it does carry our meaning, it fails of its chief purpose. Sometimes we do not tell enough to make our meaning clear; sometimes our words are badly chosen or uttered indistinctly; sometimes we begin our story at the wrong end. When we speak, we have to think not only of what we are saying, but also of the particular person or persons to whom we are saying it. We do this instinctively when telling a story to a little child and when trying to make our meaning clear to a foreigner who understands very little English. In these cases, we know that we must be careful or we shall not be understood.

Ordinarily, however, we are not so careful, and it is only when we see that we have failed to make our words do their proper work for us that we take our audience into consideration, and make a second attempt with greater success. It is a general rule of speech to adapt what we have to say to the person addressed so that he may not only understand but be interested.

Assignments.

10. (*a*) Explain orally to the class the reason why the words *each, either, every,* and *neither* should be followed by the singular verb, as in the sentence "Either he or his brother was there; I forget which," and why the word *both* takes a plural verb.

(*b*) Explain to the class the difference between a phrase and a clause. Consult the dictionary and the grammar.

(*c*) Explain to the class the different uses of the verbs *lie* and *lay.*

(*d*) Explain to the class and illustrate, by using the words in sentences of your own, the difference between *custom* and *fashion;* or *necessary* and *expedient;* or *character* and *reputation;* or *insurrection* and *rebellion;* or *defective* and *deficient;* or *may* and *can;* or *republic* and *democracy;* or *loyalty* and *patriotism.* Consult the dictionary or a book of synonyms.

(*e*) Explain to the class how to play a charade; or the game of "authors," or "grunt," or "sheep in the yard," or any other game that some are not familiar with. Think what they must be told first, what next, and where you must stop to explain.

(*f*) Explain to the class some of the uses of a bank, or how to open an account at a bank.

(*g*) Explain as you would to a little child the puzzling expressions in the following stanza from *John Gilpin:* —

Away went Gilpin, neck or nought;
Away went hat and wig;
He little dreamt when he set out
Of running such a rig.

11. Recitation-English. — We try to make our meaning plain and interesting to the little child, but in much of our conversation, and especially in our recitations at

school, we are apt to become very careless about the way in which we express our thoughts, and sometimes we are criticised for being almost unintelligible in the English we use. If we would become good speakers and writers, we must begin at once to attend to our recitation-English. One fault in almost all recitations is that pupils do not make complete sentences. They are satisfied to utter a word or two, in reply to the teacher's question, instead of taking the trouble to state the thought completely. They know that every sentence should have a subject and a predicate, but they often leave out one or the other. Every pupil who would learn to use the mother tongue correctly and easily in speech should watch his recitation-English from now on with this one thing in view: to express every answer in full.

When, for instance, in the history class, the teacher asks, "What was the origin of castes?" the answer should not be a piece of a sentence, such as, "Conflicts of races"; it should follow the wording of the question, thus: "The origin of castes was the conflicts of races in Northern India"; or, "Castes originated in the conflicts of races in Northern India." Complete sentences such as these show at once that the question has been understood, whether the answer is right or not. Unless we listen closely to the question and repeat its important words at the beginning of the answer, we are liable to the same kind of error that the pupil made who, in answer to the question just given, replied, "Brahmans or priests, warriors, farmers and traders, serfs and outcasts," thus naming the four castes and the outcasts, instead of giving the origin asked for.

Assignments.

12. (*a*) Listen to a recitation and report, at its close, the incomplete sentences that were used in answer to the questions asked. Report also whether the one who recited answered something that was not asked.

(*b*) A wag, who was taking a civil service examination, answered the question, "What do you know about the war between the United States and Mexico?" by saying, "I know nothing whatever about it; and I claim full marks for this answer, for I have told exactly what the question asked me to tell." Was his criticism of the language used in the question sound? State in two or three complete sentences your reasons for or against his claim.

(*c*) The following sonnet to Milton (1608–1674) was written by Wordsworth in 1802. Read it aloud and come prepared to answer the questions that are appended.

Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men:
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart;
Thou hadst a voice whose sound was like the sea;
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
The lowliest duties on itself did lay.

Is Wordsworth satisfied with the England of his day? What does he imply as to England's activity? What more common word is there for *fen*? What institution is repre-

sented by *altar?* by *sword?* What does *pen* stand for? *fireside? hall? bower? Heroic wealth of hall and bower* is the poet's way of saying that England's homes were once wealthy in heroes. What is a *dower?* How could Milton give to England *manners, virtue,* etc.? By what comparison does Wordsworth express Milton's loftiness of soul? *Dwelt apart* from what? In what respect like the sea is Milton's voice to be thought of? Is the word *voice* to be here understood literally? From the last three lines, what do you conclude is Wordsworth's idea of true greatness?

(*d*) Read the following sonnet by Milton, and commit to memory the lines, —

Peace hath her victories
No less renowned than War.

Be prepared to answer the appended questions: —

TO THE LORD GENERAL CROMWELL, MAY, 1652.

Cromwell, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast ploughed,
And on the neck of crowned Fortune proud,
Hast reared God's trophies, and His work pursued,
While Darwen stream, with blood of Scots imbrued,
And Dunbar field, resound thy praises loud,
And Worcester's laureate wreath: yet much remains
To conquer still; Peace hath her victories
No less renowned than War: new foes arise,
Threatening to bind our souls with secular chains.
Help us to save free conscience from the paw
Of hireling wolves, whose Gospel is their maw.

Why did Milton think Cromwell the chief of men? What is Milton's idea of true greatness as expressed in this son-

net? How does it differ from Wordsworth's? Of what nature are the victories of peace? What foes remain to be conquered? In what sense is the word *maw* used?

13. The Topical Plan of Recitation. — We are often asked in recitation to tell about a certain subject, without the help of direct questions. Then, unless we can recall definite things about the subject and the order in which things come, we are likely to be confused. In order to make a good recitation in history, for example, we must notice, as we study the lesson the first time, what the topics are and what things are said under each topic. Then when we are called to recite we shall be able to remember better the definite statements about each topic, and not mix these statements up. Thus, in a recitation on the following paragraph, when we are asked to tell what we know about castes, we shall be able to recite well if we have noticed, in preparing the lesson, that there are three things to remember: (1) that they originated in the conflict of races, (2) their names, and whether each was Aryan or non-Aryan or mixed, and (3) the outcasts. Remembering these things, we know just how to begin and what to say next.

The conflict of races in Northern India gave rise to what is known as the system of castes; that is, society became divided into a number of rigid hereditary classes. There arose gradually four chief castes: (1) Brahmans, or priests; (2) warriors; (3) agriculturists and traders; and (4) serfs, or Sudras. The Brahmans were those of pure Aryan blood, while the Sudras were the despised and oppressed non-Aryan aborigines. The two middle classes, the warriors and the cultivators of the soil, were of mixed Aryan and

non-Aryan blood. Below these several castes were the Pariahs, or outcasts, the most degraded of the degraded natives. — MYERS, *General History*, p. 8.

Assignments.

14. (*a*) Review the preceding sections of this book (omitting the assignments), and come prepared to speak on the following topics: —

What composition is; kinds of composition; how to improve conversation-English; dangers in using slang; why provincial English should not be used; grammar in spoken English; how to improve one's enunciation; speaking for an audience; one fault in recitation-English. Decide just what you will say upon each of these topics before coming to the class. Imagine, as you study the lesson, that you are going to explain these things to some one who is younger than you are.

(*b*) What topics are treated in the following? What is the first paragraph about? the second? the third? the fourth, fifth, and sixth?

The English settlements in North America began at a time when English literature had just reached its most glorious period. Shakespeare was writing his plays when Captain John Smith first explored Chesapeake Bay. Milton was born the year before Henry Hudson first sailed up the noble river that now bears his name. Bacon published his great book on philosophical and scientific method only a few months before the landing of the Pilgrims on Plymouth Rock.

The men who left England for conscience' sake were many of them scholars with a love for learning. But in this fierce new land in which they sought to establish themselves they had no time, at first, to do anything more

than defend their lives, build their houses, plant their fields, and set up their churches and their schools. They were strong men, laboring mightily, and laying the broad foundations of the republic we live under to-day.

What they wrote then had always an immediate object. They set down in black and white their compacts, their laws, and their own important doings. They described the condition of affairs in the colonies to the kinsfolk and the friends they had left behind in the mother country. They prepared elaborate treatises in which they set forth their own vigorous ideas about religion. For singing songs or for telling tales they had neither leisure nor taste; so we find no early American novelist and no early American poet.

Perhaps the beginnings of American literature are to be sought in the books written by the first adventurers for the purpose of giving an account of the strange countries in which they had travelled. Of these adventurers, the most interesting was Captain John Smith. He was born in England in 1579. As a lad, he ran away to become a soldier, and saw much fighting against the Turks. Taken prisoner, he was sold for a slave, but made his escape and went back to England.

In 1607, he was one of those who came over here to found a colony in Virginia. He himself records his being made captive by the Indians, and the saving of his life by Pocahontas, the daughter of the Indian chief, Powhatan. For more than ten years Smith kept coming to America, and exploring the bays and rivers of the coast from Virginia to New England. He published, in 1608, "A True Relation of Such Occurrences and Accidents of Note as hath happened in Virginia," the very first book about any of the English settlements in North America. In 1624 he

f the authors of "The General History of Vir-

ginia, New England, and the Summer Isles." The last years of his life were spent in England, and he died in London in 1632.

John Smith was the most picturesque figure in the early history of America, and his writings are like him — bold, free, highly colored. He was more picturesque than any of the solid scholars and the stalwart ministers of New England, whom we find uniting in the making of what is now known as the "Bay Psalm Book." This was the first English book printed in America. It was published in 1640. Its full title was "The Whole Book of Psalms faithfully Translated into English Metre." The worthy divines who prepared this volume were not born poets; their verses are halting, and their rhymes are strained. As it has been said, these hymns "seem to have been hammered out on an anvil by blows from a blacksmith's sledge." — MATTHEWS, *American Literature.*

(*c*) Study the following paragraph, and come to class prepared to recite upon it. Be ready to answer in complete sentences such questions as the following: How did the table manners of the English in the fourteenth century differ from our own? How did the people of that time entertain themselves? What hours did they keep? (The reply that "they kept early hours" will not be sufficient.) When did they take their meals? Who were the minstrels?

Our ancestors in the fourteenth century kept early hours. It was the custom to rise with the sun, and we read of a party who are ridiculed as having overslept themselves when found in bed at six. The usual dinner hour was nine in the morning. The family were summoned to it by the blowing of horns, and the first step after assembling in the hall for meals was washing the hands, for which purpose each guest was served with a basin, ewer, and towel. It was not till after the guests were seated round the table

that the cloth was laid; on it were then set the salt-cellars, knives, occasionally spoons, and bread, and cups of wine. There were no forks nor plates. The fingers were thought to answer all the purposes of the former, and instead of the latter each *couple* of guests had between them a large tranchoir (or trencher); that is to say, a thick flat slice of bread of second quality, on which a portion of fish or meat sufficient for two was laid, and on which it was carved, the gravy, as a rule, running through upon the tablecloth. As soon as the course was finished the trenchers were thrown into the alms basket for the use of the poor. At the conclusion of the meal the table was removed, basins and ewers were a second time supplied for washing the hands, which doubtless was by this time again necessary, and cups of wine were handed round to the guests, still sitting as at dinner, after which the minstrels were introduced. The minstrels, or "jongleurs" (so called from a corruption of "janglers," joculatores, our "jugglers"), were an important class in the Middle Ages, and an indispensable element at a festival. They led a life of perpetual wandering, and were always welcome, partly for their art's sake, and partly for the sake of the news which they brought, for news was then a scarce commodity. If the after-dinner guests were in a serious mood, the jongleurs would sing old romances of love and chivalry; if they found the company mirthfully disposed, they sang satirical and political songs, or related amusing stories, or exhibited feats of tumbling and sleight of hand. The fourteenth century was not a busy or industrious age — people who lived in the country were in no hurry to break up the social gathering; and "after the meal," says a contemporary romance, "they then go to play as each likes best, either in forests or upon rivers (that is, *hawking*, for water-fowl, such as the heron and the teal, were the chief "quarry" or prey of the hawk)

— or in amusements of other kinds . . . chess, tables, and dice." The evening meal was at five o'clock, after which, we are told, the family usually went to bed, for artificial light was bad and dear. Wax was used only in palaces and churches, and even tallow was twopence per pound, an enormous price. A candle offered at the shrine of a saint was in the truest sense an oblation, "for it cost the bearer the sacrifice of a rare personal pleasure." Wood fires were almost universal; charcoal indeed was occasionally used in the dwellings of the rich, but coal appears to have been employed for smelting purposes only. Reading was no common accomplishment, and books — being, of course, still written with the hand — were few, and beyond the reach of all but the richest; and the chief entertainment of well-to-do persons was to listen to the songs or recitations of the professional jongleurs, or those of amateurs belonging to their own class who were well versed in such lore. — WARBURTON, *Edward III.*

15. The Oral Abstract. — A pupil is sometimes asked by his teacher to read outside of class a magazine article, or a chapter of a book, which treats fully some point that the text-book barely mentions, and to be ready to state orally at a later recitation the ideas which he has gained from the reading. This may happen in any of the classes of the school, — in history, or civil government, or English. It is an honor to be selected to make a special report of this kind, and one always wishes to do the job well.

The principal thing to remember in preparing for such a report is its object or purpose. Such a report is made not for the benefit of the teacher, but for the benefit of classmates who have not read the article as-

signed. Hence the pupil as he reads must select carefully from the article the fact, or facts, in it which his classmates probably do not know, and which he himself did not know before he read the article; this new fact he must report quite fully. It is also helpful when making an oral report of this kind to follow the order in which the topics are taken up in the article read. Do not be afraid to use the language of the article if it comes to you while making your report, but do not make any effort to recall the exact language.

Assignments.

16. (*a*) In reading section 12 (*c*), you may have wished to know more about Milton. Find out a few interesting facts about Milton in the encyclopædia or a history of English literature, and report them.

(*b*) Find out a few facts about Wordsworth, and report to the class.

(*c*) Find out a few facts about Cromwell, and report them.

(*d*) Find out from some history of England the significance of "Darwen stream," "Dunbar field," and "Worcester's laureate wreath."

(*e*) The pieces of poetry quoted from Wordsworth and Milton in section 12 (*c*) and 12 (*d*) are called sonnets. Look up the word in the dictionary, and report to the class what a sonnet is and how they can tell a sonnet from other forms of poetry.

(*f*) The sonnet quoted in 12 (*c*) contains several metaphors and one simile. Furnish the class with a good definition of the words *metaphor* and *simile* and see whether the class can pick out the metaphors and simile in the sonnet, from your definition and explanation.

17. The Oral Reproduction. — Sometimes the reading assigned to us is so important or interesting that we are expected to reproduce in our own words every one

of the principal ideas in it. Sometimes we are even asked to memorize short poems or short pieces of prose because the thoughts or the language, or both, are valuable and beautiful. Whenever we memorize a piece of good English, we improve our own use of English, because the words and idioms of the piece will in time become a part of our own language-stock, and some of them will, in after years, reappear in our speech, perhaps without our knowing it. In memorizing, first make sure that you understand the ideas and language of the piece; then, after reading it through several times, see how much of it sticks in the memory; then begin systematically at the beginning, learning the first sentence or stanza by itself; and when that is learned, add the next sentence or stanza, going back to the very beginning each time, and so on through the piece. If the reading is to be reproduced in our own words, we must read the first time to find out what are the principal ideas to be reproduced and then must state these to ourselves in the order in which they come in the assigned reading.

Assignments.

18. (*a*) Read aloud the following selection, which is taken from Browning's *Tray*. Point out all of the colloquial and conversational expressions. Report the story in your own words.

A beggar-child . . .
Sat on a quay's edge; like a bird
Sang to herself at careless play,
And fell into the stream. "Dismay!
Help, you the standers-by!" None stirred.

Bystanders reason, think of wives
And children ere they risk their lives.
Over the balustrade has bounced
A mere instinctive dog, and pounced
Plumb on the prize. "How well he dives!

"Up he comes with the child, see, tight
In mouth, alive, too, clutched from quite
A depth of ten feet — twelve, I bet!
Good dog! What, off again? There's yet
Another child to save? All right!

"How strange we saw no other fall!
It's instinct in the animal.
Good dog! But he's a long while under:
If he got drowned I should not wonder —
Strong current — that against the wall!

"Here he comes, holds in mouth this time
. . . What may the thing be? Well, that's prime!
Now, did you ever? Reason reigns
In man alone, since all Tray's pains
Have fished — the child's doll from the slime!"

And so, amid the laughter gay,
Trotted my hero off, old Tray,
Till somebody, prerogatived
With reason, reasoned: "Why he dived,
His brain would show us, I should say.

"John, go and catch — or, if needs be,
Purchase — that animal for me!
By vivisection, at expense
Of half an hour and eighteenpence,
How brain secretes dog's soul, we'll see!"

(*b*) Read aloud and reread the following, sentence by sentence, until you have it by heart and are able to repeat it from memory.

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this; but in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth. — LINCOLN, *Gettysburg Address.*

(*c*) In the same way commit to memory one of the following: —

CONCORD HYMN.

SUNG AT THE COMPLETION OF THE BATTLE MONUMENT
APRIL 19, 1836.

By the rude bridge that arched the flood,
  Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
  And fired the shot heard round the world.

The foe long since in silence slept;
  Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
  Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
  We set to-day a votive stone;
That memory may their deed redeem,
  When, like our sires, our sons are gone.

Spirit, that made those heroes dare
  To die and leave their children free,
Bid Time and Nature gently spare
  The shaft we raise to them and thee.

— EMERSON.

The Advice of Polonius to Laertes.

Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware

Of entrance to a quarrel; but, being in,
Bear 't, that th' opposed may beware of thee.
Give every man thy ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous, chief in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all; to thine ownself be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.

— SHAKESPEARE, *Hamlet.*

The poorest man may in his cottage bid defiance to all the force of the Crown. It may be frail; its roof may shake; the wind may blow through it; the storms may enter, the rain may enter, — but the King of England cannot enter; all his forces dare not cross the threshold of the ruined tenement! — WILLIAM PITT.

In vain we call old notions fudge,
And bend our conscience to our dealing;
The Ten Commandments will not budge,
And stealing will continue stealing.

— LOWELL.

Howe'er it be, it seems to me
'Tis only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.

— TENNYSON, *Lady Clara Vere de Vere.*

19. Telling a Personal Incident. — Every one at times has occasion to tell of some interesting or surprising thing that has happened to him, or that he has seen, or heard of. To do this well one must think what his hearers will have to be told first, before they can understand. Usually they will want to know the time and place, and who were present; then they will be ready at once to hear and appreciate what happened and the result. They will not want the point of the story delayed too long, and hence it is best to tell only what is absolutely necessary before the principal point of the story is reached. The principal point or climax of the story must be kept in mind all the time.

Assignments.

20. The following may suggest some interesting incident of similar character that you have seen. If so, come to class prepared to tell your story; if not, come prepared to retell one of the following: —

(*a*) A friend of mine opened his box-stove one fall to kindle a fire in it, when he beheld in the black interior the desiccated forms of two bluebirds. The birds had probably taken refuge in the chimney during some cold spring storm, and had come down the pipe to the stove, from whence they were unable to ascend. — BURROUGHS.

(*b*) One day a tragedy was enacted a few yards from where I was sitting with a book; two song-sparrows were trying to defend their nest against a black snake. The curious, interrogating note of a chicken who had suddenly come upon the scene in his walk first caused me to look up from my reading. There were the sparrows, with wings raised in a way peculiarly expressive of horror and dismay,

rushing about a low clump of grass and bushes. Then, looking more closely, I saw the glistening form of the black snake, and the quick movement of his head as he tried to seize the birds. The sparrows darted about and through the grass and weeds, trying to beat the snake off. Their tails and wings were spread, and, panting with the heat and the desperate struggle, they presented a most singular spectacle. They uttered no cry, not a sound escaped them; they were plainly speechless with horror and dismay. Not once did they drop their wings, and the peculiar expression of those uplifted palms, as it were, I shall never forget. It occurred to me that perhaps here was a case of attempt at bird-charming on the part of the snake, so I looked on from behind the fence. The birds charged the snake and harassed him from every side, but were evidently under no spell save that of courage in defending their nest. Every moment or two I could see the head and neck of the serpent make a sweep at the birds, when the one struck at would fall back, and the other would renew the assault from the rear. There appeared to be little danger that the snake could strike and hold one of the birds, though I trembled for them, they were so bold and approached so near to the snake's head. Time and again he sprang at them, but without success. How the poor things panted, and held up their wings appealingly! Then the snake glided off to the near fence, barely escaping the stone which I hurled at him. I found the nest rifled and deranged; whether it had contained eggs or young I know not. — BURROUGHS.

(*c*) The following may suggest some incident to tell about. In telling the incident imagine that you are speaking to some one of your own age who has come from another town to visit you. Frame the story in such a way as to interest and entertain him.

An accident while coasting; a mishap while swimming; a case of mistaken identity; a trick that failed;

an amusing mispronunciation; a thankless errand; an unfinished nap; how I was locked in; how the game was won; why I was tardy; curing a bad cold; trying to keep a secret; why our club broke up; a mysterious noise; the caller who wouldn't leave his name; a forgotten appointment; catching the street-car; a night alarm.

21. Oral Description. — If we should watch our talk for one day, we should be surprised to notice how much of it is description. We are forever telling how people look and how they act, how we feel, and how things seem to us. Our conversation is crowded with descriptive phrases, and when we are telling a story we frequently find it necessary to insert, at various points, short descriptions of persons, places, or interesting objects. If we tell about a journey that we have taken, we find that at almost every step we are describing somebody or something. It is noticeable, too, that the people or things we describe are those that are new to us or those that are, in some respects, peculiar, and different from the ordinary; and we naturally select for description those features of a person or thing that are most prominent and most unusual.

Assignments.

22. (*a*) Look carefully a minute or two at one of the pictures in the room; then tell the different things that you have seen in the picture and their relative positions.

(*b*) Look out of the window a minute. What is the most prominent thing in sight? The next in prominence?

(*c*) Look through a half-opened door as you pass by. What image remains in your mind? Describe it.

(*d*) What picture is brought before your mind by the words *crossing the bridge*? Tell what you see.

(*e*) What picture is brought before your mind by the word *dejected*? Describe the picture.

(*f*) What scene is brought before your mind by the words *street-piano, children, dancing*? What other things enter into your picture?

23. The Extempore Speech. — All of us have our opinions on the topics concerning which people about us are talking. We discuss among ourselves whether the last examination was too hard or too easy; whether it is best to choose the Latin Course, or the German Course, or the English Course, on entering the High School; whether it is easier to study at home than in school; whether or not drawing and music and physical training should be compulsory; whether A or B is the best scholar in the class; whether or not a literary society or a school paper should be established. If we become very much interested in our class-work in history or English literature, we have our favorite generals, or statesmen, or authors, poems, or books, and are ready to tell why they are our favorites. If we read the newspapers or the magazines, we acquire opinions on topics of current discussion; the respective merits of political parties, or of government policy, or of schemes for social and educational reform. Whenever one of us expresses himself orally to others on any subject, he is really making a speech; and the more deeply interested he is in his subject, the more he feels the necessity of presenting what he has to say according to some orderly plan which he has previously thought out. Such a plan should be very simple at first, including

but two or three of the most important thoughts to be expressed. Bearing this plan in mind the speaker begins in his talk with a sentence or two, telling what he is going to talk about and indicating his plan. Then he takes up the first statement in his plan, and gives all that he has to say about that statement; then the second statement in his plan, giving all about that; and so on to the end. The speaker might begin with the words, "I am going to tell about (mentioning the subject). First I shall speak of (mentioning the first statement in his plan); secondly, of (giving the second statement in his plan); and thirdly, of (giving the third statement in his plan). First, then," etc. Or the speaker might begin, "There are two good reasons why (giving the subject about which he is to speak); first (giving the first reason); second (giving the second reason). First, then," etc. By following this method for a time, the pupil will learn to keep his thoughts in order; and when he has finished, however dissatisfied he may feel with his discussion, he will know that at any rate he has made his two or three principal statements duly emphatic.

Assignments.

24. (*a*) Select one of the following subjects, or choose some other subject in which you are more interested, and prepare to speak on it briefly, according to the plan given in the preceding paragraph:—

Reasons why Latin is a hard study; reasons why men strike; reasons why it is easier to study in school than at home (or at home than in school); why you like this grade of school better than the preceding grade (or the

preceding better than this grade); why verse is easier to memorize than prose; why you would rather live in America than in England; why you would rather live in the East than in the West (or in the West than in the East); why you would rather live in the North than in the South (or in the South than in the North); why you think it pays to tell the truth when you are in a tight place; why you like (or do not like) some book you have read recently; why Monday would be a better day for holiday than Saturday; why it would be worse to lose one's hearing than one's sight (or *vice versa*); why you would rather be a great poet than a great painter or musician.

(*b*) The pronunciation of English in the time of Shakespeare was different in some respects from the pronunciation of the present day. The following passage shows how an actor of that time probably pronounced the words of Hamlet's speech to the players: —

Be not too tahm naythe̊r; boot let your own discressyoon be your tutoor.[1] Suit[1] the ahcsyoon to the woord, the woord to the ahcsyoon, with this speciawl observawnce thaht you o'erstep not the modestey off nahture.[1] For ahnything so overdoon is from the poorpoose off playing, hwooze end both aht the first[2] ahnd now, wahss ahnd iss, to hold ahz 'twāre the mirroor oop to nahture;[1] to show vĕrtue hĕr own fayture, scorn her own imahge, ahnd the very ahge ahnd body of the time his form ahnd pressyure.[1] Now this overdoon or coom tardy off, though[3] it mahk the oonskilfool lăh,[3] cahnnot boot mahk the judissyoos grieve, the censure off which own moost in your allowahnce o'erweigh[3] a whole thay'atre off oothers.

[1] *u* like the French *u* or the German ü.
[2] *ir* sounded as in *ir*ritate.
[3] The *h* is violently aspirated.

Read the passage as you find it in *Hamlet*, Act III., Scene ii. Why do you think your way of pronouncing is preferable? How would you prove that it is to an actor of that day if he were to come to life and should want to argue the matter with you?

25. The Oral Paragraph. — In all spoken discourse requiring more than a single sentence, — in the topical recitation, the abstract, the reproduction, in telling a personal incident, in the description, and in the speech, — we have noticed that the following are the important characteristics to strive for: —

(1) A definite topic, or several definite topics of one subject, to talk about, expressed in a complete sentence.

(2) A definite plan to guide us in talking about the topic or topics, so that our talk may be orderly and the more easily understood.

The sentence in which we state the topic about which we are going to talk is called the topic-sentence. It is usually the first sentence that we speak. The other sentences, which tell about the topic, together with the topic-sentence, make an oral paragraph. An oral paragraph is, therefore, a series of spoken sentences, all closely connected, all treating of one topic, and consequently all belonging together.

A spoken discourse may be composed of several paragraphs or of one. If it consists of but one paragraph, the hearer should be enabled to remember easily the single topic-sentence of the paragraph, and in order that he may do this, it is best to state the topic-sentence at the close, as well as at the beginning, of the spoken paragraph. The test of the longer discourse, made up of several topics of one subject, is the hearer's ability to remember easily the several topic-sentences that make up the plan of the discourse.

CHAPTER II.

WRITTEN COMPOSITION.

26. The Reader. — We have learned that the chief reason why we train ourselves to speak distinctly, pronounce well, and make complete sentences, is because we wish to be understood. We have learned also to take pains in telling stories and in describing things, in order that our hearer may not only understand easily, but be interested in what we say. The same principle governs us in our written composition. Everything that we write is written to be read by somebody. We always write for some particular reader or some particular class of readers. Consequently, when writing, we are obliged to think what our particular reader needs to be told in order that he may understand easily; what he would better be told first, what next, and what last; what questions he would ask if he were present; and what he is most likely to be interested in.

In order to help our reader to understand easily, we also learn to employ in written composition the mechanical devices which custom has prescribed in aid of *all* readers; namely, punctuation, capitals, and paragraph-indention, as well as a style of handwriting that can be read easily, and neat form in general. For the same reason we make our sentences conform to the standard called English grammar, which English-speaking people have gradually developed for the pur-

pose of mutual intelligibility. We attend to these matters mechanical and matters grammatical, whoever the reader may be. Not to do so is to hinder easy understanding and to defeat the purpose of writing.

Assignments.

27. (*a*) Compare the following ways of expressing the same fact: (1) "It was night." (2) "The moon was shining. The children were in bed, and the house was still. The stars were appearing one by one, and only the whistle of the late train indicated the hour." Which of these two methods is the more interesting to you? Can you tell why?

(*b*) Tell the class that "it was early morning at the farmhouse" without using the sentence just quoted. In order to do so, you will have to think of what was going on at the farmhouse to indicate that it was early morning.

(*c*) Without using the word *generous*, tell something that a friend did which shows that he, or she, is generous.

(*d*) Without using the word *humane*, relate an incident that has come within your own observation, showing what humaneness is.

(*e*) Without using the word *noble*, show by relating a particular occurrence that a certain person whom you have in mind is really noble.

(*f*) A former class-mate left school and moved away from town more than a year ago. What would he be interested in hearing about school affairs if you should chance to meet him on a journey? What questions would he probably ask? How would his questions differ from those which another friend of yours would ask who is thinking about moving to town in order to enter your school?

(*g*) Your family is about to move to another city. You

will go, too, if you can continue your studies in the school there without dropping into lower classes. If you cannot, it is decided that you would better remain where you are for the present. What must you write to the principal of the school in the city which is to be your new home in order to be sure that his answer to your letter will be sufficiently definite to decide whether you will go or will stay where you are? What will he need to be told in regard to your studies?

(*h*) If you were talking about the high school to a friend in the lower grades who was thinking about leaving school, what would you tell him about high school life and work in order to interest him in keeping at his studies?

(*i*) Explain to the class the principal duties of a school director or a member of the board of education.

(*j*) Can you see any particular difference between these two sentences? (1) "You only wish for prose." (2) "You only wish for prose?" Explain to the class what is suggested to you in the one that is not suggested in the other.

(*k*) Tell the class what picture is brought before your mind and what scene is suggested by the words "At the picnic"; or, "Out on first!" or, "Three out; side out!" or, "Pom, pom, pull away! come away or I'll fetch you away!" or, "Shinny on your own side!" or, "Paul Revere"; or, "Work! work! work!" or, "The last leaf upon the tree"; or, "The night's Plutonian shore"; or, "Wind, that grand old harper, smote his thunder-harp of pines"; or, "Let no man, when I am in my grave, charge me with dishonor!" or, "They wandered over many lands; but they found not joy or fortune there, and now they are gone and forgotten"; or, "Valley Forge"; or, "The birds can fly, and why not I?" or, "A thousand years, my own Columbia! 'Tis the glad day so long foretold; 'Tis the glad morn whose early twilight Washington saw in days of old."

(*f*) Think of an intimate friend now. Suppose he has asked you in a note to go somewhere with him, and you cannot go. Which of the two letter-forms following will suit this particular friend best? (1) "Sorry; but can't go. Will explain when I see you in the morning." (2) "I am very sorry that I cannot accept your kind invitation for this evening. There are some friends of my sister's at the house, who want me to take them to the lecture, and I cannot get away in time to join you. I hope you will have a good time."

28. Form. — A legible handwriting and neatness of form are essential if you would make yourself understood easily and pleasurably. Follow the forms which custom prescribes for the written page, in business letters, in notes of invitation, in general correspondence, and in all school work. Whatever is unusual or unnecessary interferes with ready understanding, because, if it does nothing worse, it takes the reader's attention away from your thought to your eccentricities of form. Poor mechanical execution may bring loss to yourself at some time in your life. A slovenly written or badly spelled letter will usually ruin the chances of an applicant for a business position. A carelessly written order may bring the wrong goods. Delays, misunderstandings, embarrassments, petty annoyances, arise by the thousand every day from inattention to mechanical form.

In the interest of the reader we will adopt the following rules for the form of our written compositions in this class: —

(1) Write on only one side of the prescribed paper.

(2) Use black ink unless the teacher announces otherwise.

(3) Leave a margin of at least one inch at the left for the teacher's corrections.

(4) Start every line of writing close to this margin, except as prescribed in the next two rules.

(5) Put the title in the middle of the first line and underscore it with a wavy line. Begin with a capital letter the principal words of a title. Leave one line blank below the title.

(6) Indent (leave blank) at least one inch at the beginning of the first line of the writing; and, in longer compositions, indicate the two or three main divisions by similar indention at the beginning of each division. You will be tempted to indent too often in short compositions. In letters follow the style of indention given in the illustrations of form (Section 29). In written conversations follow the style of indention shown near the close of Section 51.

(7) If, near the end of a line, there is not room for the word you are about to write, do not try to crowd it in, and seldom divide it (unless it is a compound word, like *school-mate*, *twenty-fourth*, which can be broken into two simple words); but leave the end of the line blank and write the whole word on the next line. Word-breaking is the business of the printer. In written work it frequently makes even common words hard to recognize. The right-hand margin of the writing need not be straight, but, with a very little care in spacing words, you will keep it sufficiently so.

(8) Do not leave noticeable blank spaces after the close of your sentences, except at the end of a compo-

sition or one of its divisions. It is a common fault with pupils to begin nearly every sentence on a new line.

(9) To strike out a word draw a horizontal line through it; but do not use parentheses for this purpose. To insert omitted words use the caret and interline neatly. If you have found it necessary to erase, strike out, or interline several times on the same page, rewrite the page.

(10) Leave the sheets of your composition flat. Do not fold them, or fasten them together, or roll them, or turn down the corners. It is sufficient for identification if you will always be sure to write your name and the number of the page in the upper right-hand corner of each sheet.

29. Illustrations of Form. — Model 1, below, shows the first page of a composition prepared in accordance with the foregoing rules. Notice especially how rules 5, 7, 8, 9, and 10 are observed. Model 2 illustrates the style of indention in a letter. Notice especially the style of address and the style of the conclusion of the letter.

MODEL 1.

B. B. Maine.

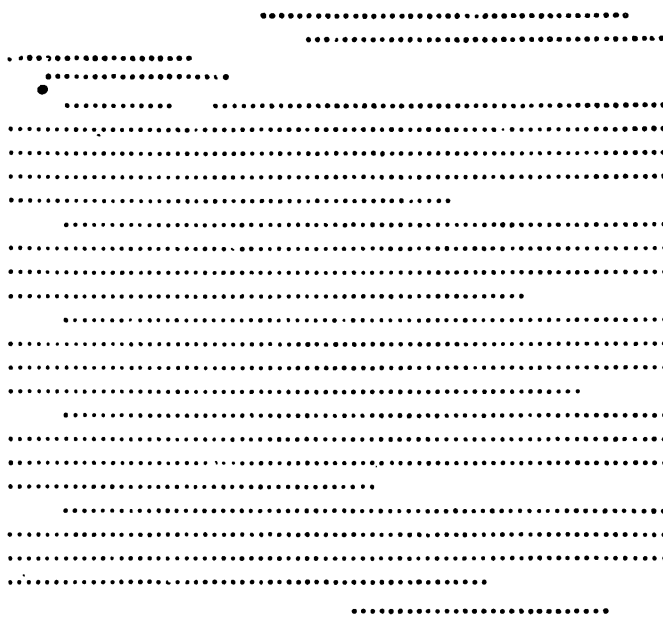
The Whims of a Dog.

We expect a well-bred dog always to live up to the best character of his breed. It is only after long experience that we learn to concede to him a right to indulge himself in a meaningless dog-whim occasionally.

Dandy, my terrier, was out with me for a drive the other day, when we saw a rat on a rubbish-heap near the road. I pulled up, and Dandy ~~darted~~ jumped out and darted towards him. The rat, however, showed no *fear,* but *stayed where he was, and I expected to see the usual fight which Dandy never refuses. When Dandy saw that the rat offered neither to fight nor to run, he stopped in evident surprise; they looked at each other* a moment *in a not ~~unfri~~ unfriendly way, as it seemed to me, and then Dandy came back to the carriage, not acting ashamed in the least, ~~and~~ but wagging his tail as if to say, "It's all right. Let's be going."*

I am quite sure that the rat was not sick or disabled, for just as we were driving off, I

MODEL 2.



Assignments.

30. (*a*) Write briefly the incident you related orally in Section 27 (*c*), (*d*), or (*e*), with some particular reader in mind.

(*b*) Write a letter to the former class-mate mentioned in Section 27 (*f*), or to the friend thinking about entering your school.

(*c*) Write the letter which you thought out for Section 27 (*g*). Be careful to give all of the information that will be needed.

(*d*) You have seen a certain picture, but do not remember the name of it. The artist's name, however, you do remember. Write for the price of a photogravure of the picture to Messrs. H. Soule & Co., Boston, Mass., giving the name of the artist and

a description sufficient to enable the firm to tell what picture you mean.

(*e*) Write a brief item for the local paper, announcing a lecture to be given for the benefit of the school library fund. Make up the name of the lecturer and the title of the lecture. State the date and the place, and urge everybody to come. Put all you have to say into three sentences.

(*f*) Write a short composition on "Ten Degrees below Zero," to be read to children in Manila who have never been in a cold country, giving them an idea of a severely cold morning where you live. Of course it will do no good to tell them that the thermometer read ten degrees below zero, or that it was very cold indeed, for, not having experienced weather anything like this, they would lack all means of comparison, and these statements would be meaningless to them. Evidently, all that you can do will be to tell them how things look on such a morning, how people dress and act, what characteristic sounds are heard and what causes these, how the cold affects your ears and fingers.

(*g*) Write a notice, to be posted on the bulletin board or to be read before the school, saying that you have lost some article, — a fountain pen, a book, or a purse. Tell when and where you think you lost it. Describe it sufficiently to enable the finder to identify it as yours. State where it may be returned to you.

31. Capitals, Abbreviations, Contractions. — These are matters of established form and present usage, and partly matters of courtesy. Though usage has varied greatly in the past and is still by no means uniform, there is agreement on a few principles. All agree that such words as American, English, French, German, Latin, and other adjectives derived from proper names, should begin with capitals; but the tendency now is to write English language rather than English Language; and, similarly, the Christian religion, the Republican party, High street, Hudson river, the First Congregational church, the Great Northern railway, the Young

Men's Christian association, in the state of Illinois, Cook county, the Garfield school, the battle of Monmouth, etc., capitalizing only the most distinctive words in a name.

Likewise, while titles of honor and respect are capitalized when used just before the name of a person (General Grant, Captain Sigsbee, Professor Bright), the tendency now is not to capitalize these words in other situations; as, "The chairman next introduced Governor Medill, who spoke at great length. The governor declared himself opposed to the present tax laws."

The same tendency is seen in "My dear Sir" at the beginning, and "Yours[1] respectfully," "Very truly Yours," at the end of letters, where courtesy capitalizes "Sir" and "Yours," but leaves the words "dear," "respectfully," "truly," in small letters unless they begin the expression; as, "Dear Sir," "Respectfully Yours," "Truly Yours."

In the assignments we shall deduce some rules for capitalization based on present usage,[2] but one safe principle may be announced here: In the same composition be consistent in your use of capitals; know why you use them, and why you do not.

Courtesy to the reader requires that no abbreviations or contractions be used which are not readily recognized. Ink and paper are cheap; and the object in writing is to be understood. We are not at liberty to abbreviate and contract words at will. Usage permits such abbreviations as: —

[1] Do not contract the words "Yours," "respectfully," or "dear"; write them in full, for the sake of courtesy.

[2] Other uses of the capital are noticed in Sections 28 (5) and 37.

A.B., for Bachelor of Arts.
B.C., for before Christ.
A.D., for *anno Domini*, in the year of Our Lord, or after Christ.
A.M., for *ante meridiem*, before noon, or, for Master of Arts.
P.M., for *post meridiem*, or, for postmaster.
D.D., for doctor of divinity.
D.D.S., for doctor of dental surgery.
e.g., for *exempli gratia*, for example.
etc., for *et cetera*, and others.
ibid., for in the same place (used in references).
i.e., for *id est*, that is to say.
LL.D., for *legum doctor*, doctor of laws.
M.D., for doctor of medicine.
Messrs., for Gentlemen.
Mme. (from the French word *madame*), for Madam.
Mlle., for Mademoiselle.
Ms., for manuscript.
Mss., for manuscripts.
N.B., for *nota bene*, mark well.
N.S., for new style (after 1752).
O.S., for old style (before 1752).
Ph.D., for doctor of philosophy.
p., for page, and pp., for pages.
pro tem., for *pro tempore*, for the time being.
prox., for *proximo*, next.
ult., for *ultimo*, last.
viz., for *videlicet*, namely.
vs., for *versus*, against.

Among business men and in bills and other business papers many abbreviations are properly used which would be out of place elsewhere; such, for example, as, dr., for debtor; do., for ditto, the same; E.E., for errors excepted; and the various abbreviations which are used in the tables of weights and measures given in the arithmetics follow the same rule. The following words should not be abbreviated: promenade, money, physiognomy, examination, mathematics, gymnasium, business, defiance, advertisement, complimentary. Some words that may be abbreviated when used just

before a name (Rev. Mr. Johnson, Prof. J. M. Shultz, Dr. Moore, Gen. Grant, Capt. Shaw) may not be abbreviated when written by themselves. In spoken English such words should always be pronounced in full, and it is best to write them in full.

Except when reproducing conversation in writing, contractions should be avoided. Can't, doesn't, don't, haven't, shan't, they'll, isn't, couldn't, aren't, I'm, I'd, didn't, he'll, he's, weren't, won't, ma'am, o'er, ne'er, sup't, are better written in full, as a general rule. In business papers "Rec'd paym't," "Pd," "On acc't," and such contractions are good form; elsewhere they are not. Do not begin a letter by writing "Your favor rec'd," nor end it by writing "Y'rs resp'y."

Assignments.

32. (*a*) Why is *no* capitalized and *yes* left in small letters in the following sentences?

If I should be asked to say point-blank whether I would do such a thing, I should be compelled to answer, No. When asked if I would go, I said yes, never thinking of the other engagement.

(*b*) Why is *who* begun with a capital in one of these sentences and not in the other?

The question now is, Who will be brave enough to tell him plainly that we want him to resign? He wants to know who will go.

(*c*) Compare the two sentences following, noting the two senses in which the word *bible* is used, and make a rule for capitalizing this word:—

(1) Study the Bible if you would learn what good Saxon can do.

(2) There were hundreds of bibles for sale; the shelves were lined with them.

(*d*) Make a rule for the capitalization of the words north, south, east, west, after comparing the following sentences:—

(1) He lives about two miles north of here.

(2) The South was well prepared for war; the North had not prepared at all.

(*e*) From this sentence make a rule as to capitalizing the names of the days of the week, months, and seasons.

The last Friday in December was the coldest day this winter.

(*f*) Consult the New Testament (Matthew v. 1; xx. 20; or other passages) to see whether pronouns referring to Our Lord are there capitalized. Why should *him* begin with a capital in the following?

The issue now rests with Him who decides all battles.

(*g*) From an inspection of the following sentences make a rule as to capitals:—

(1) You will find my text in the Gospel of John.

(2) He is preaching the gospel of free trade.

(3) He read an essay entitled, "Some Reasons for Voting at the Primaries."

(4) The book is entitled, "Put Yourself in his Place."

(*h*) From an inspection of Section 18 (*c*) make a rule as to capitalizing in lines of poetry. State the rule so as to provide also for broken lines such as occur in the following:—

On that historic spot where

"once the embattled farmers stood,
And fired the shot heard round the world,"

this leader began a new war for human rights and human liberties.

(*i*) Make a rule for the use of capitals in preambles and resolutions.

Whereas, The secretary of this society regularly absents himself from its meetings, and has failed to perform the duties of his office, refusing to give the society any explanation or excuse; therefore be it

Resolved, That the office of secretary in this society be and hereby is declared vacant; and be it further

Resolved, That an election to fill the office of secretary be held at the next regular meeting of the society.

(*j*) From the following deduce a rule for the use of the capital at the beginning of a quotation.

(1) He said, "The world is too much with us."

(2) He complained that "the world is too much with us."

(*k*) Compare a page or two of your history, or of a monthly magazine, with a page of a daily newspaper, noticing differences in the use of capitals and seeing if you can find any inconsistencies in either.

(*l*) Compare the editorial pages of two leading daily papers (as a New York paper and a Chicago paper), noting differences in the use of capitals and quotation marks.

33. Spelling. — When you misspell a word, it usually means that you have not looked closely enough to get a correct mental image of the word. The remedy for incorrect spelling is to look again, and more closely than before, at the correct spelling of the word which you have misspelled. A poor speller can usually make himself a good one in a short time by looking closely at the correct forms of words that trouble him. It is a good plan for him to spell each word out loud, at the same time writing it, or going through the motions of writing it, on the paper before him. Sometimes poor

spelling is a result of poor pronunciation, as in the following words: —

library	laboratory	perhaps	perspiration
chimney	geography	simile	arctic
perform	prefer	February	zoology

Copy into a notebook the correct forms of words that are marked misspelled in your compositions, review the lists in your notebook each time before you write, and, while writing, consult your dictionary when in doubt as to the correct spelling of a word.

Assignments.

34. (*a*) Compare the singular with the plural form of each of the following words: —

monkey, monkeys	boy, boys	journey, journeys
essay, essays	money, moneys	valley, valleys

What letter precedes the *y* in each? Is it a vowel or a consonant? Make a rule for the plural of such words.

(*b*) Compare the singular and the plural form of each of the following words: —

assembly, assemblies	country, countries
company, companies	story, stories
family, families	penny, pennies
ferry, ferries	copy, copies

What kind of letter precedes the *y* in each? a vowel or a consonant? Make a rule for the plural of such words.

(*c*) Compare the singular and the plural form of the following nouns from the Greek and make a rule for the plural: —

analysis, analyses	parenthesis, parentheses
crisis, crises	antithesis, antitheses

hypothesis, hypotheses

Compare also the following nouns from the Greek and make a rule for the plural: —

phenomenon, phenomena	criterion, criteria
automaton, automata	ganglion, ganglia

(*d*) Compare the singular and the plural form of each of the following nouns from the Latin and make a rule: —

radius, radii focus, foci alumnus, alumni

(*e*) Compare the singular and the plural form of each of the following nouns from the Latin: —

memorandum, memoranda	medium, media
bacterium, bacteria	datum, data

Fill each of the blanks in the sentences following with the correct form of one of these words: —

(1) A mosquito is sometimes the —— by which the —— of typhoid fever is carried from one person to another.
(2) He is basing his argument upon several wrong ——.
(3) I will make a —— of it.

(*f*) Compare the singular and the plural form of each of the following: —

son-in-law, sons-in-law cupful, cupsful or cupfuls
man-servant, men-servants

What is the difference between two cupsful of flour and two cupfuls of flour? Consult the dictionary.

(*g*) Contrast the following plurals. The correct spelling will have to be learned outright: —

buffaloes and cuckoos	tornadoes and halos
mosquitoes and mementos	volcanoes and altos
potatoes and pianos	desperadoes and trios
tomatoes and solos	heroes and zeros

mottoes and tyros

(*h*) Contrast the spelling of the following:—

seize and siege
receive and believe
already and all right
appearance and existence
grammar and hammer
Macaulay, Thackeray,
Whately, and Coverley
very and ferry
whether and weather
the principal offender and a man of principle
until and to till the soil
ledge and privilege
religious and sacrilegious
offered and preferred
separate and remunerate

(*i*) Write the possessive form of each of the following words, also noticing the pronunciation of the possessives:—

lady	gentlemen	conscience	one (self)
ladies	Knox	teacher	witness
gentleman	Moses	teachers	somebody

somebody else

(*j*) Find words, in the lists given in Section 8, the correct enunciation of which, syllable by syllable, precisely fits the correct spelling.

(*k*) Find words, in the lists given in Section 8, which are often misspelled because they are mispronounced.

(*l*) In *The International Dictionary*, pp. xc–xcii, are rules for spelling. What rule governs the spelling of the following words?

combated	dizziness	wasteful	untying
gunner	enterprise	deferred	duly
Mussulmans	shoeing	shampooed	destroyer
intractable	slyly	panicky	disagreeable

soliloquies reversible

(*m*) The following words are frequently misspelled. Read the list carefully, and mark the words you are not sure of.

abbreviation	accessible	acknowledge	aggravate
abscess	accommodate	acquiesce	aggregate
accede	accumulate	admissible	aggrieve
accelerate	achieve	affable	alien

allegiance
appal (appalling)
artillery
assassin
audacious
barricade
battalion
believe
bereave
beseech
blamable
buoyant
calendar
capillary
caricature
ceiling
chieftain
chivalry
coalesce
collateral
colloquial
commensurate
commiserate
committee
commodious
comparative
compatible
competitive
concede
conceit
concurrence
confectionery
conferred
connoisseur
conscientious
consistent
convalescence
corollary
councillor
counterfeit
credibility
curriculum
deceive
deferred
defendant
derivative
descendant
despondent
development
dignitary
dilapidated
diphthong
disappoint
discernible
discriminate
disinfectant
dissatisfaction
disseminate
dissipation
divisible
domicile
eccentric
ecstasy
effeminacy
eighth
elapse
eligible
embarrassment
emigrate
ennoble
enthusiasm
equally
equivalent
ethereal
exaggerate
exasperate
exceed
excel (excelling)
excrescence
exhilarate
extravagance
fallacious
fascinate
feasible
February
feign
fiend
foreign
forfeit
fraudulent
freight
frieze
gayly
gayety
gradient
granary
grievance
grievous
guttural
hackneyed
hammock
handkerchief
harangue
harass
heinous
hereditary
honorary
immovable
impossible
improbable
immanent
imminent
inaugurate
indispensable
indomitable
ingenuous
insatiable
insistence
intelligible
intermittent
intricacy
inveigle
irascible
irrefragable
irresistible
irrigate
isthmus
itinerant
jeopardy
laboratory
languor
laudatory
led (*p. p. of to lead*)

legible
leisure
leopard
liege
lineament
liniment
longevity
luscious
magnanimous
maintenance
manacle
maneuver
maritime
mercenary
millennium
miniature
miscellaneous
mischief
missile
mitigate
moreover
mountainous
necessary
niece
noisome
noticeable
palatable
pallor
panegyric
parallel
parliament
penitentiary
permissible
perseverance
pharisaical
phenomenon
plaintiff
plebeian
possess
precede
preferred
preliminary
preparation
prerogative
presentiment
principal (*adjective*)[1]
principle (*noun*)
privilege
proceed
procedure
proficient
prohibitory
promissory
pronunciation
quotient
rarefy
rarity
really
rebellious
recede
receipt
receive
reducible
relief
repressible
reprieve
reservoir
resurrection
rhyme
rôle
salary
satire
satyr
scintillate
scrutinize
scythe
secede
sedentary
sediment
seize
separate
serviceable
shield
shriek
siege
sleight
soliloquy
souvenir
squalor
stationary
stationery (*paper, etc.*)
stereotype
stratagem
strategy
succeed
supersede
superstitious
surfeit
surveillance
susceptible
symmetry
synonym
synthesis
technical
tenacious
tenement
thief
totally
tournament
traceable
transcendent
twelfth
tyranny
until
vacillate
variegated
vengeance
vicissitude
victuals
villainy
vocabulary
weird
whereas
wield
yield

[1] Principal is used as a noun in the sense of "chief officer" or "head,' as "Principal of the High School."

35. Sentence-Length and Sentence-Structure. — We have learned that it is essential, if we would be understood, to make every sentence complete, — with a subject and a predicate in grammatical agreement. This, we have found by oral practice, is less difficult when we can keep each sentence rather short. When we try to make one sentence say too many things, the errors creep in. But the complete statement of the thought often requires us to use longer sentences. The sentences numbered 5 and 6, below, are rather long; but they could not be shortened and say what they are meant to say. While it is well, for the sake of a pleasing variety, to use sentences of different lengths, this is not a thing to work for especially. The principal thing to work for is to make each sentence say just what is intended.

In order to accomplish this we must make ourselves familiar with the structure and uses of the different kinds of sentences, since each kind can perform some sorts of work for us better than the other kinds. The sentence numbered 2, below, for instance, expresses by means of the word *until*, a relation that could hardly be expressed by any other kind of sentence. It would be correct but it would be bunglesome and unidiomatic to try to express the close and complex relation in sentence 2 by means of simple[1] sentences, thus: "A cat

[1] A simple sentence makes a single statement. A complex sentence contains one principal statement with one or more subordinate statements (called clauses) joined to it by such words as *until*, *who*, *that*, *which*, *where*, *when*, *though*, *if*. A compound sentence is composed of two or more statements of equal value, united by the words *and*, *but*, or simply by a semicolon if one of these words can be readily understood. A semicolon might take the place of the word *but* in sentence 4.

gets her foot on a piece of meat. From that moment, she claims possession. Before that, she does not." The sentences numbered 3 and 4, below, illustrate the same fact. It would be correct to use two simple sentences instead of sentence 3, thus: "After possession, however, she asserts her positive rights. Heavier cats will allow the claim." But these two sentences do not say what sentence 3 says; they fail to make clear the close relation of the two thoughts compounded by the word *and*. For the word *and* here implies "*and what is equally significant.*" A simple sentence makes a single statement. It is evident, then, that the compound sentence and the complex sentence can often express for us certain close relations that simple sentences cannot express so well. Some things that we have to say to our reader are so closely related in our thought that they must be joined together in our expression. The complex and the compound forms help us not only to join them closely but also to join them accurately, the uniting words (*and*, *but*, *though*, *since*, *if*, *because*, *for*, *that*, *in order that*, *who*, *which*, etc.), if well chosen, showing just what the relation is.

1. As a horticulturist and student of nature, I have been interested in observing the recognition, by domestic animals, of the rights of property. 2. A cat makes no claim to possession until her foot is on the piece of meat. 3. After possession, however, she asserts her positive rights, and heavier cats will allow the claim. 4. Old cats will often allow young ones to rob them, but they will not allow older ones to do the same. 5. A dog not only claims a bone while in possession, but establishes his right to the same bone when it has been buried; and woe be to any other dog

that opens the cache. 6. Again, if you find your horse in his neighbor's stall, eating oats, and scold him for it, his retreat is made with marks of shame.

It is to be noticed, however, that the simple sentence, though restricted to a single statement, may be considerably enlarged, by the use of modifying words and phrases,[1] as the simple sentence "I have been interested" has been enlarged to sentence 1. By means of apposition, the expression *As a horticulturist and student of nature* is introduced; by means of the adjective phrase *of nature*, the kind of *student* is specified; by means of the adverbial phrase *in observing*, the verb *have been interested* is completed in meaning and the sentence is enabled to continue; by means of the adjective phrases *by domestic animals* and *of the rights*, the noun *recognition* (itself the direct object of *observing*) is restricted and modified; by means of the adjective phrase *of property*, the kind of *rights* is specified. Sentence 1 thus enlarged is still a simple sentence, but it could not be made to carry any more phrases than it does, without confusing the reader. There is danger of overloading a sentence with phrases. Sometimes a subordinate statement, or clause, of equivalent meaning makes easier reading. Sentence 1 might with advantage read, "As a horticulturist and student of nature, I have been interested in observing *that domestic animals recognize property rights.*" This change makes the sentence complex, but the meaning is clearer.

In sentence 5, which is a compound sentence, the

[1] Groups of words that do not contain a subject and a predicate are called phrases; for example, *in observing*, *of the rights*, *by domestic animals*, *of property*, in sentence 1, above, are phrases.

word *and* unites the two principal statements, while the words *not only — but* unite closely the two predicate verbs of the first statement, which, taken by itself, is a simple sentence with two predicates. The subordinate clause of sentence 6 (a complex sentence) also contains two predicate verbs, *find* and *scold*, the principal statement beginning with the words *his retreat*. In sentence 5, the word *and* is necessary to join the two principal statements closely. Often, however, you will be tempted to use the word *and* when the relation is not close enough to require it; you will be tempted to join in a compound structure two or more statements that should stand independently as separate, simple sentences. In revising what you write, strike out the *and's* that are not absolutely necessary to show the closest relation.

Our study has indicated that we cannot throw a number of statements together, calling the result a sentence. The parts must be united for a sufficient reason which the reader can easily appreciate. Unless two simple sentences make closer sense when united into one compound sentence than they make when separately stated, they do not belong together. Our study has also shown that a sentence is brought to a close not by whim or by chance nor in order to be long or short, but because the thought is complete. The various kinds of sentence-structure express various relations of thought. Each kind of sentence is to be used as the best expression of the thought requires.

Assignments.

36. (*a*) Write a news item of one sentence embodying the following facts: A boy was hurt this morning. He was ten years old. His name is Arthur Smith. He is the son of Amos Smith, the well-known merchant. He was not fatally hurt, but was very seriously hurt. He fell from an apple tree in his father's yard. The Smiths live at 246 Washington Street. — What kind of sentence have you made, — simple, complex, or compound?

(*b*) Put into two sentences, as if for a news item, the following facts: There will be no school Friday afternoon. The School Board decided this at its last meeting, which occurred Monday evening. The reason is that the President of the United States will pass through the town on Friday afternoon. The President's train will stop ten minutes at the station and the President will speak from the rear platform of his car to the school children. — What kind of sentences have you used?

(*c*) Put into a telegram of ten or twelve words the following facts: I expect to reach the Union Depot at two o'clock in the morning. Meet me with a carriage. — What kind of sentence have you used?

(*d*) Write a telegram of not to exceed fifteen words, stating the following facts: Your brother is dangerously ill at the Sanitarium in Santa Fé. The doctor thinks you ought to come yourself or send your mother right away. — What kind of sentence have you used in the telegram?

(*e*) Write two sentences to your mother, telling her that you forgot your lunch-box this morning when you came to school, and asking her to send it by the bearer. Tell her that it is probably in the attic. You went up there just before starting for school. — What kind of sentences have you used?

(*f*) A carpenter wants a pound of ten-penny wire nails to complete a job. He also wants a hammer. He has lent his own to another carpenter engaged on the same job, who has gone home and taken the hammer with him. He also wants a piece of green chalk to use on a string for marking the roof. He writes a single sentence on a piece of wrapping paper and sends it to his shop. — What is the sentence? What kind of sentence have you used?

(*g*) Express in a single sentence the following facts: Washington Irving had only a common school education. He was very fond of reading tales of travel and adventure. His reading gave him a good education. — What kind of sentence have you made?

(*h*) A friend of yours who is a great lover of books, wants a motto to put over the door of his library. He would like to express in one sentence the following ideas: Books are the best friends and companions. Here is a goodly company of them. They are silently waiting to entertain you. Go in and enjoy their society. — Try writing the motto for him. What kind of sentence have you used?

(*i*) Examine the structure of the first sentence in Section 6 (*c*), which tells a story about Chief Logan. What kind of sentence is the first one, — simple, complex, or compound? What words join the parts of this sentence together? What relations do these words show? Might these relations have been expressed just as well in this way? — "A lovely story was told by the daughter of Judge Brown concerning Logan. Logan was one day at her father's camp. It happened that her mother expressed regret that day in Logan's presence, because she had no shoes for her little one. The little one was then just beginning to walk." — What is the advantage in uniting this part of the story in one sentence, as Howells has done? All of the other sentences in the story about Logan are compound sentences. Could any of the *and's* and *but's* be dispensed with? Try rewriting the whole story in simple sentences and see if the story moves ahead as fast as it ought to.

(*j*) In Section 6 (*d*), about the Basilisk, some of the *and's*, *for's*, and *but's* are unnecessary according to modern standards. Rewrite, omitting them, and compare your version with the original. Whenever you omit *and* or *for* begin a new sentence.

(*k*) What kind of sentences are the following? Could the relations expressed in them be expressed as well in any other way? — "We will start at once if you have your tackle ready. When we come to the bend we will stop to fish awhile. The luck ought to be better to-day, for it is cloudy this morning. We can count on a few bites, anyhow, though we may not catch anything."

(*l*) Supply in the blanks of the following story the word that

seems most appropriate (*before, after, at first, later, until, if, but, then, and so, which, however, when, and, then*).

"Every year tops came in some weeks —— marbles went out; just —— foot-races were over; and a little —— swimming began. —— the boys bought tops; but —— they made them for themselves. A fellow would start his top in the ring, and the rest would wait —— it showed signs of going to stop. Then any fellow had a right to peg at it; and —— he hit it, it was his. —— if he split the top, —— the fellow that owned it had to give him a top, —— lost doubly —— came hard. ——, about the time —— every boy had lost his best top, —— bankruptcy was staring everybody in the face, kites came in. —— everybody forgot about tops and went to making kites.

(*m*) In the following we shall study, with the help of the questions appended at the close, how the sentences are built up and how they perform their work. Which of the sentences are simple? which complex? which compound?

1. On the morning of the round-up, everybody was in the saddle by five o'clock, and the bunches of cattle were soon in motion. 2. The proprietor and half a dozen boys rode in the rear and on the sides. 3. I was allowed to try my skill in an occasional chase after a stray calf. 4. But the scene was so charming that one did not need this excitement. 5. The morning air of that mountain plain of western Texas is fresh and sweet. 6. The country is here a table-land three thousand feet above the sea. 7. We soon encountered many other herds, which were on their way to the common centre, where each ranchman of the neighborhood was to "cut out," or select, his own cattle by the brand. 8. Before long, in all directions, cattle appeared. 9. They were moving, under a sky of perfect blue, through a boundless plain of bright verdure, variegated by the narrow lines of the darker timber which marked the concealed watercourses, their speckled backs, as far as the eye could reach, — red, white, black, and brown, — shining in the

sun. 10. The herds, not in thick masses, but loose and scattered, were swept onward in a wide and gayly colored stream. 11. What a brilliant, flashing scene! 12. It looked as if it were nature's holiday, and all the animal life of that part of the world were hurrying to some great fair.— *Century*, 58 : 312.

Sentence 1. Notice the six phrases in this sentence. Which of them are adverbial, *i.e.* which answer the question, when? or where? To what word does each of these belong? Which are adjective in effect? Compare with sentence 1 the following: "It was morning. The round-up was to occur. Everybody was in the saddle by five o'clock. Soon the bunches of cattle were in motion." What relations that are expressed in sentence 1 are missing here?

Sentence 2. Are the two phrases at the end like adjectives? or are they adverbial in effect? What do they modify? Compare with sentence 2 the following: On the sides and in the rear rode half a dozen boys and the proprietor. Does this change of order change the grammar of the sentence?

Sentence 3. Could the order of this sentence be similarly changed and make good English? What closely related words would be separated if the sentence began with "In"?

Sentence 4. What new subject is introduced in this sentence? Do you see now why this sentence is set off by itself and is not joined to sentence 3?

Sentence 7. What words join the parts of this sentence together? What relations do they show?

Sentence 9. Point out the relations between the phrases and clauses of the first half of this sentence. To what does the word "variegated" belong? Notice how the sentence continues after the word "watercourses," by means of the "absolute construction," "their speckled backs . . . shining."

(*n*) Take several of your old compositions and find out (by dividing the total number of words in them by the total number of sentences) what your own average sentence-length is. Compare with the average sentence-length of five pages of your history.

(*o*) If your average sentence-length is less than eighteen words in these compositions, see if you have not, in some instances, made

two separate sentences of statements which might better have been joined by one of the following useful idioms: —

by which	with whom
of which	in each of which
whereby	wherein
whose	a thing which
by whom	a circumstance that
to which	a plan which
through which	from which
to whom	from whom
by means of which	toward whom
near which	seeing whom
under which	fearing which
by reason of which	knowing that

(*p*) Scrutinize closely any sentence that contains more than thirty-five words, in order to see if the parts are correctly joined together.

(*q*) You have heard that a literary society will not meet on the date set for it. Write one sentence to a friend who is a member of it, inviting him to visit another society with you on that date. Begin with the words, "Hearing that."

(*r*) Supply in one sentence the omitted words of the following: —

(1) A tramp applied at a dwelling-house for something to eat. The mistress of the house said to him, "I make it a rule never to give food to tramps, but ——"

(2) Two students who were interested in photography were conversing on their favorite subject. Said one, "The first time I attempted to use my camera I made a ridiculous mistake. I tried to take a snap-shot when the shutter was set for a time-exposure."

"Oh, that's nothing to what I did," replied his friend, "I ——"

(3) Bismarck, who had worn himself out in the service of

Germany and of his emperor, rarely referred to his labors for the fatherland. One morning he and the Emperor William were riding together in the park. They had not gone far when Bismarck complained of fatigue. The emperor, who was quite fresh, said, somewhat testily: —

"How is it that though I am an older man than yourself, Prince, I can always outride you?"

Bismarck's reply was as reproachful as it was epigrammatic.

"Ah, Sire," he said, "——"

(4) An old colored man asked a white man if he could give him work. The white man asked the negro if he had a boat. When the negro replied that he had, the white man said: —

"Well, you see all that driftwood floating down the river?"

"Yes, sah," was the reply.

"Well, then," continued the white man, "you row out in the river and catch that driftwood, and I'll give you half you get."

The colored man worked hard for a while. Then suddenly he stopped, and pulled for the shore. On being asked the reason for his return, he replied: "—— —— ——"

37. Punctuation. — The chief use of the marks of punctuation is to help the reader to see at a glance what words belong together and what words are to be kept apart. As his eye passes rapidly across the page, these marks interpose when it is necessary to prevent him from making wrong groupings of words. Thus, so far as they are needed, they help to point out grammatical structure. They should be inserted while the sentences are being written, for then the writer best perceives the relations of the word-groups which he is

putting together. He is thinking of his reader, and can see where the reader will need the help of these marks. What is equally important, he can see where the reader will not need their help. To use too many of these marks, especially too many commas, is worse than to use too few. The reader should not be interrupted unnecessarily.

The chief use of the period is at the end of the declarative sentence, where (with the help of the capital letter at the beginning) it marks off to the reader's eye a complete structure.[1] In order to be of use to the reader, the periods in your written work should be plainly visible, and not easily mistaken for commas.

Occasionally two or three short, grammatically complete sentences, which are closely related in thought, are united by the use of the semicolon;[2] as, "It is not work that kills men; it is worry. Work is healthy; you can hardly put more upon a man than he can bear." The semicolon thus indicates to the reader's eye a lesser degree of separation between thoughts than the period indicates. An important use of the semicolon is to separate clauses, one or all of which are subdivided by commas;[3] as, "While the winter passes, their fat wastes away; until, when they crawl forth in the spring, they seem to have slept off all their flesh."

In the sentence just quoted we see that the comma is used when necessary to divide the lesser groups of words, just as the semicolon divides the greater. The

[1] The period is also used after abbreviations wherever these occur.

[2] The comma should not be used instead of a semicolon in sentences thus combined.

[3] The use of the semicolon just before, and the comma just after *as*, when an example is to be introduced, should also be noticed here.

use of the comma before and after the parenthetical or explanatory clause, "when they crawl forth in the spring," should also be noticed. These commas show that the word "until" is to be joined to the words "they seem" farther on. The comma is also needed after words or phrases in a series, whether single or paired, whether parallel in meaning or contrasted in meaning.[1] Before a short quotation, where the voice naturally rises, the comma is sufficient; thus, "He simply said, 'I will come.'"[2]

Before a long quotation, where the voice naturally falls, and before a series of statements formally introduced by the words "as follows," or an equivalent expression, the colon is required. Both of these uses of the colon are here seen: "We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness." The colon is also used after the introductory words in a letter, "My dear Sir." Sometimes the comma and the dash are used instead of the colon after the words, "My dear Sir"; but the colon is preferable.

One use of the dash may be observed in sentence 9, Section 36 (*m*), where, with the aid of commas, two dashes enclose parenthetical words that do not stand close to the words which they modify. The dash, the interrogation point, and the exclamation point are sometimes employed to do for the eye of the reader what the

[1] This sentence sufficiently illustrates the rule.

[2] The use of single quotation marks to indicate a quotation within a quotation may also be noted here.

voice does for the ear of the hearer. Thus the dash may be used to show that a speaker broke off impatiently what he had in mind to say; as, "Do you think I would stand here and beg if I had only myself to care for? do you think — but there's no use asking you." Compare the sentence, "You only wish for prose," with the sentence, "You only wish for prose?" and note the effect of the interrogation point. Note the difference also between "How many times have I told you?" and "How many times have I told you!"

Assignments.

38. (*a*) Do you think any commas are needed in the first sentence of the following story? Is there any possibility of misunderstanding without them? What mark should be used just before the word "Once"? Does the voice rise or fall after the word "nationality"? What mark should be used after the word "innocently"?

Two amusing answers were heard in the court room the other day when the attorneys were questioning the men who had been summoned in order to ascertain their fitness to serve as jurymen in a case about to be tried. One man said, in reply to a question as to his nationality "Once I was a Frenchman; then I was a German; and now I am an American." He explained that he was a native of Alsace. When the Germans acquired Alsace, they changed his citizenship. Not liking this, he came to America and took out naturalization papers. Another man, when questioned as to his religious belief, objected so strenuously to answering, that everybody became curious to know what his belief might be. The lawyers argued the pertinency of the question for some time; and at last the judge ordered the man to answer; whereupon he said, innocently "Your honor, I haven't any."

(*b*) What use of the semicolon is made in the story just told? Why is the semicolon better than the period in each case?

(*c*) What is the grammatical dependence of the italicized words of the following sentences? Notice the punctuation. It is correct. Make a statement that describes this use of the comma.

One of the party, *a worthy alderman*, slept through the entire journey.

The senator from New Hampshire, *Mr. Chandler*, spoke for more than an hour.

(*d*) What words are saved by the use of the comma in the following?

In war he was warlike; in peace, peaceable.

(*e*) Compare the following, noticing the use of the commas. Make a statement for this use of the comma.

He said that he had not come for the purpose of making a speech.

"I have not come," he said, "for the purpose of making a speech."

He said, "I have not come for the purpose of making a speech."

He had not come, he said, for the purpose of making a speech.

(*f*) What is the grammatical construction of the italicized expressions in the following? Make a statement for this use of the comma.

His occupation being gone, he was compelled to leave town.

The matter having been arranged satisfactorily, they shook hands.

(*g*) What does the word "sacred" modify in the following? Should there be a comma after "sacred"? Should there be a comma before "snowy" in the second sentence?

There is to be a sacred white elephant in the parade.

He caught a big snowy owl this morning.

(*h*) What punctuation is needed after the word "Siberia" in the following sentence?

How many thousand men perished in the battles, how many hundreds were hanged, and how many scores of thousands were transported to various provinces of Russia and Siberia is not yet fully known.

(*i*) Notice carefully the punctuation of the following selection. It may be dictated to you to be punctuated and capitalized as you hear it read.

THE HALCYON.

"What sound was that, Socrates?" asked Chærephon. "It came from the beach under the cliff yonder, and seemed a long way off. And how melodious it was! Was it a bird? I thought all sea birds were songless."

"It was a sea bird," answered Socrates, "a bird called the Halcyon, and has a note full of plaining and tears. There is an old story people tell of it. It was a mortal woman once, daughter of Æolus, god of the winds. Ceyx, the son of the morning star, wedded her in her early maidenhood. The son was not less fair than the father; and when it came to pass that he died, the crying of the girl, as she lamented his sweet usage, was — just that! And some while after, as Heaven willed it, she was changed into a bird. Floating now on bird's wings over the sea, she seeks her lost Ceyx there, since she was not able to find him after long wandering over the land."

"That, then, is the Halcyon — the kingfisher," said Chærephon. "I never heard a bird like it before. It has truly a plaintive note. What kind of a bird is it?"

"Not a large bird, though she has received large honor from the gods on account of her singular conjugal affection; for whensoever she makes her nest, a law of nature brings round what is called Halcyon's weather — days distinguish-

able among all others for their serenity, though they come sometimes amid the storms of winter — days like to-day! See how transparent is the sky above us, and how motionless the sea, like a smooth mirror!"

"True! A Halcyon day, indeed, and yesterday was the same. But tell me, Socrates, what is one to think of those stories which have been told from the beginning, of birds changed into mortals, and mortals into birds? To me nothing seems more incredible."

"Dear Chærephon," said Socrates, "methinks we are but half-blind judges of the impossible and the possible. We try the question by the standard of our human faculty, which avails neither for true knowledge, nor for faith, nor vision. Therefore many things seem to us impossible which are really easy; many things unattainable which are within our reach; partly through inexperience, partly through the childishness of our minds; for, in truth, every man, even the oldest of us, is like a little child; so brief and babyish are the years of our life in comparison with eternity. Then how can we, who comprehend not the faculties of gods and the heavenly host, tell whether aught of that kind be possible or no? What a tempest you saw three days ago! One trembles but to think of the lightning, the thunderclaps, the violence of the wind! You might have thought the whole world was going to ruin. And then, after a little, came this wonderful serenity of weather, which has continued till to-day. Which do you think the greater and more difficult thing to do — to exchange the disorder of that irresistible whirlwind for a clarity like this, and becalm the whole world again, or to refashion the form of a woman into that of a bird? We can teach even little children to do something of that sort: to take wax or clay, and mould out of the same material many kinds of form, one after another, without difficulty. And it may be that to the

Deity, whose power is too vast for comparison with ours, all processes of that kind are manageable and easy. How much wider is the whole heaven than thyself? More than thou canst express. Among ourselves, also, how vast the differences we observe in men's degrees of power! To you and me, and many another like us, many things are impossible which are quite easy to others. For those who are unmusical, to play on the flute; to read or write, for those who have not yet learned, is no easier than to make birds of women, or women of birds. From the dumb and lifeless egg Nature moulds her swarm of winged creatures, aided, as some will have it, by a divine and secret art in the wide air around us. She takes from the honeycomb a little memberless live thing; she brings it wings and feet, brightens and beautifies it with quaint variety of color; and lo! the bee in her wisdom, making honey worthy of the gods!

"It follows that we mortals, being altogether of little account, able wholly to discern no great matter, sometimes not even a little one, may hardly speak with security as to what those vast powers of the immortal gods may be concerning kingfisher or nightingale." — LUCIAN OF SAMOSATA; *translated by* WALTER PATER.

(*l*) Can you recall how you first learned what an American Indian looks like? Was it from a picture or from a written description? If from the latter, what did you need to be told, in order to form a mental picture that satisfied you? Have you since seen an American Indian? and if so, what was wrong with the picture you had previously had in mind? Write a description of an American Indian for the benefit of a friend who has never seen one. If you wish, you may put the description in the form of a letter. (If you have never seen an American Indian, you may choose one of the following: an Eskimo, a Chinaman, a Japanese, a Spaniard, a Mexican.)

(*m*) Describe a postage stamp in such a way that a painter who has not seen it can make a fairly exact picture of it.

(*n*) Describe for a friend a rare stamp which you would like to add to your collection; or, for a dealer, describe a stamp which you are unable to identify.

(*o*) Point out in one of the preceding exercises, after you have written it, the various uses of the comma and other marks of punctuation.

39. Variety in Sentence-making. — In order that the reader may understand and be interested, the writer needs to have well within his control the various devices which English grammar has developed. He needs to be able to use condensed expression when explanation seems unnecessary, and to expand his meaning when explanation seems desirable. Of several equally correct ways of saying the same thing, one may be better than the others, (1) because it makes the meaning clearer, or (2) because it states the meaning with greater emphasis, or (3) because it fits better with the sentence preceding or the sentence following. The groups of sentences given below show the principal grammatical constructions. Substitutes of equivalent meaning (to be compared carefully) follow each group. The grammatical names of italicized expressions are for convenience given in parentheses.

(*a*) The Principal Substantive Constructions.

1. (Noun, subject) *Retreat* meant *failure* and *loss* (nouns, object).

2. (Noun-phrase, subject) *To retreat* meant *to lose all* (noun-phrase, object).

3. (Noun-clause, subject) *That we should retreat* was *not to be thought of* (noun-phrase, complement).

4. (Noun-phrase, appositive) To retreat, *to run away,* was *what they intended* (noun-clause, complement).

5. (Noun-clause, object) *What you mean,* | *he* and *I* can not make out (pronouns, subject).

6. (Noun, appositive) Burns, *the poet,* abhorred the thought *that he had sinned* (noun-clause, appositive).

(*b*) Substitutes for the Substantive Constructions.

(The number at the left designates the sentence of group (*a*) to be compared.)

2. (Conditional clause) *If they retreated,* | *they would lose all* (principal clause).

3. (Principal clause) *We didn't even consider the proposition* | *that we should retreat* (noun-clause, appositive), or, the proposition *to retreat* (noun-phrase, appositive), or, We didn't even think *of retreating* (participial infinitive, complement).

4. (Principal verb) They *intended* | *to run away* (noun-phrase, object).

5. (Noun as object) *Your meaning,* | *he* and *I* cannot make out (pronouns, subject).

6. (Relative clause, adjective) Burns, *who was a sensitive poet,* abhorred his *sin* (noun as object).

(*c*) The Principal Adjective Constructions.

1. (Adjective, usual position) The *poor* man was *old* and *sick* (adjectives, predicate position).

2. (Adjective-clause, relative) The friend *whom you can trust* is the one *whom you cling to* (adjective-clause, relative).

3. (Adjective-phrase, participial) *Reaching him* from the spot *where I stood* I dragged him in (adjective-clause).

4. (Adjective-phrase, infinitive) I had faith *to believe* the boy *whose honor was unquestioned* (adjective-clause, relative).

5. (Adjective-clause) [At] the moment [*when*] *I saw him,* I marked his air *of pride* (adjective-phrase, prepositional).

6. (Adjective-clause) He told those *that came late* to wear shoes *with rubber soles* (adjective-phrase).

(*d*) Substitutes for the Adjective Constructions.

(The number at the left designates the sentence of group (*c*) to be compared.)

2. (Adjective) The *trustworthy* friend is the one *to cling to* (adjective phrase, infinitive).

3. (Principal verb) I *reached* him from my *standing-place* and dragged him in (noun).

4. (Adverbial clause, causal) *Since his honor was unquestioned* I had faith in the boy and *believed* him (principal verb).

5. (Adverbial phrase, prepositional) *At the first sight* of him, I marked his *proud* air (adjective).

6. (Adverbial clause, conditional) *If any came late* he told them to wear *rubber-soled* shoes (adjective), or shoes *that wouldn't squeak* (adjective-clause).

(*e*) The Principal Adverbial Constructions.

1. (Adverbial clause, time) *When they arrive* we will keep them *here* (adverb, place), or, *in this place* (adverbial phrase, place).

2. (Adverbial phrase, manner) They waited *with anxiety,* | *until the end came* (adverbial clause, time).

3. (Adverbial clause, conditional) *If we consider his deeds alone* he has acted *admirably* (adverb, manner).

4. (Adverbial phrase, purpose) We must work *for the support of the mission,* | *because it is doing good* (adverbial clause, cause).

5. (Adverbial clause, concessive) *Though* [*they are*] *scat-*

tered over the earth they remain *all the more* a peculiar people (adverb, degree).

6. (Adverbial clause, conditional) *Whether he consents or not* we will *so* manage *that all shall be excused* (adverbial clause, result).

(*f*) Substitutes for the Adverbial Constructions.

(The number at the left designates the sentence of group (*e*) to be compared.)

1. (Adverbial phrase, time) *Upon their arrival* we will keep them *where they belong* (adverbial clause, place).

2. (Adverb, manner) They waited *anxiously,* | *for the end* (adverbial phrase, purpose).

3. (Participle, conditional) *Considering his deeds alone* he has acted *as nobly as we could wish* (adverbial clause, manner).

4. (Adverbial phrase, purpose) We must work *to support the mission* | *for the good* it is doing (adverbial phrase, cause).

4. (Adverbial clause, purpose) We must work *that the mission may be supported* | *because of the good* it does (adverbial phrase, cause).

5. (Adjective-phrase, participial) *Scattered over the earth* they remain *all the more* a peculiar people (adverb, degree).

6. (Adverbial clause, concessive) *Whatever he may do about consenting* we will get *an excuse* for all (noun, object).

A change of construction often causes a change in the order of the clauses and phrases. When the predicate of a sentence is followed by a phrase or a clause that is not necessary to make complete sense, the sentence is said to be loose. There may be two or three places in a loose sentence at any of which a period could be placed and the rest of the sentence dispensed with. When there is no place in a sentence at which a

period could be placed, before the end is reached, the sentence is said to be periodic. The sentence next preceding this one is periodic; the sentence next preceding that is loose, for a period might be inserted between the words "placed" and "and," the rest of the sentence being dispensed with or organized into a sentence by itself. Both the loose and the periodic forms are to be used as needed. The thing to strive for is not to make a sentence loose or periodic, but to place each modifying clause, phrase, and word, in such a position that the reader will see at once what each modifies, and will be compelled to read each with the emphasis which it deserves. If a sentence is so constructed that the words, phrases, or clauses of the first half are in contrast or antithesis with those of the second half, the sentence is said to be balanced. The parts thus contrasted become very emphatic. Thus in the following sentence we notice that the parts of each are made conspicuous by being given similarity of form and corresponding positions. "Kings will be tyrants from policy when subjects are rebels from principle."

Assignments.

40. (*a*) For the italicized construction in each sentence below, substitute the construction indicated in parentheses. If both forms of the sentence give the meaning of the sentence with equal clearness, notice, by reading aloud, how the emphasis differs in the two forms. What words are most emphatic in the first form? What words receive the emphasis in the second form?

1. My teacher, *who* is a very strict man, would not allow me to go. (My teacher would not allow me to go, *for he* etc.)

2. Let us examine *the excuses that* have been offered. (What has been offered by way of excuse.)

3. George told me the whole story, *and his* word I can rely upon. (George, whose word etc.)

4. He aimed *at helping* the unfortunate. (His aim was to help etc.)

5. It cannot be determined *when and how the accident happened.* (The time and manner of the accident cannot etc.)

6. He told *what he knew* about the circumstances. (He told of the circumstances that he knew about, or, What he knew about the circumstances, he told.)

7. I acknowledge *the man's honesty and patriotism.* (I acknowledge that the man is honest and patriotic, or, I acknowledge that honesty and patriotism the man has.)

8. *He learned* to be more careful about choosing companions. (He learned this at least, to be etc.)

9. He was charged with favoring the boys, *but denied having done so* (but this he denied).

10. You will succeed *if you will take pains.* (By taking pains you will succeed.)

(*b*) Compare the following pairs of sentences. Which sentence of each pair gives the meaning with the greater emphasis?

1. Tell us interesting stories.	1. Tell us stories that are interesting.
2. He lived through the cold winter.	2. He lived through the winter although it was very cold.
3. No men need apply unless they are competent.	3. Only competent men need apply.
4. I will obey your commands.	4. Your commands I will obey.
5. He is evidently unwilling to come.	5. Evidently he is unwilling to come.
6. To take the town is plainly impossible.	6. To take the town is impossible; that is plain.

(*c*) Condense the italicized expressions in the following sentences by substituting equivalent words, clauses, or phrases. Change the order if by so doing the meaning can be made clearer or more emphatic, or the parts of the sentence can be made to fit better.

1. *Acting on the advice of his father,* he continued in school.
2. The cave *where the robber was said to live* could not be found.
3. *In the event that war should break out* the nation is prepared.
4. *Whenever he saw a person in distress* he offered help.
5. I discovered *what the reason was* at last.
6. The result was *that our team came out victorious.*
7. I never expected *that I should see* him again.
8. The duty *that I had to perform* was not pleasant.

(*d*) In each of the following sentences insert, at the proper place, with necessary punctuation, the adverb, or the short phrase, that is appended in brackets:—

1. What the speaker has said, is true of the ignorant [without doubt].
2. The whole town had been aroused and had started on the track of the marauders [in the meantime].
3. It sometimes happens that we cannot do as we would [too].
4. I move that we postpone consideration of the question for one week [therefore].

(*e*) Fill out the following sentences with the sentence-element asked for in the parenthesis, punctuating if necessary:—

1. (Time-clause) . . . he returned home.
2. I will not be responsible . . . (conditional clause).
3. He remembered all the games . . . (adjective-clause).
4. He was the same man . . . (adjective-clause).
5. Theodore Roosevelt . . . (relative clause) . . . was elected Governor of New York.

(*f*) Read the following selection, and answer the questions appended at the close: —

1. When our forefathers came into Britain, they found many objects *which were new to them, and* for which their native speech supplied no names. 2. *For several of those foreign objects* they kept the foreign names, Celtic or Roman. 3. Their descendants do exactly the same thing at this moment, as often as they conquer, or settle in, or even simply visit, a foreign country. 4. We have not only borrowed words in this way from all the civilized tongues of Europe and Asia; we have borrowed a few words even from those nations of America and Australia which we have made it our business to sweep away far more thoroughly than our fathers swept away the Briton from Kent and Norfolk. 5. The very names of those districts illustrate the law. 6. Sometimes the native name of a district perishes; sometimes it survives. 7. *Kent has kept its British name* through the process of change which gave more than one Teutonic name to Norfolk. 8. So Massachusetts has kept its Indian name through the process of change which gave more than one Teutonic name to New York. 9. So it is with great natural objects; the rivers very largely, the hills more sparingly, keep their native names. 10. No one in any age has *thought of changing* the name either of the Thames or of the Susquehanna. 11. And, as it is with proper names, so it is with the names of other objects which are strange to the newcomers. 12. *Pagoda, wigwam, pah,* are words which have crept into our language through the process of conquest and settlement in later times. 13. *Street, port, chester,* are words which crept into our tongue through exactly the same process in earlier times. 14. A paved road, a town with walls and gates, were things which our forefathers had never seen *in the older England.* 15. They knew a *way* and a *path;* they could raise a *hedge*

round a *borough;* but a *street* leading through a *port* into a *chester* was something so different from anything that they had before seen that they called all those objects by their Latin names. 16. It makes no difference that, in this case, the objects which awakened their wonder were objects which belonged to a higher state of civilization than their own, while, in the case of wigwams and pahs, the comparison lies the other way. 17. The mere process of language is exactly the same *in the two cases.* 18. The ground for keeping the native name is not that the object described by it is better or worse, but simply that it is strange. 19. Nor does it make any difference that the few words which make up this first foreign infusion into English have all been in some way modified in use or meaning. 20. *Street* is now scarcely ever used of any road except one inside a town 21. *Port,* in the sense of town, is now known only in a few compound words, like *Port-reeve* and *Port-meadow.* 22. *Chester* is now unknown, except in proper names, either alone or in composition. 23. But the history of the words, and their analogy with some of the foreign infusions of later times, is in no way touched by these instances of the caprice of language. — FREEMAN, *The Norman Conquest.*

Sentence 1. What one word may be used instead of those italicized? Substituting this word, note the change in emphasis as you read aloud.

Sentence 2. Would the italicized words be more, or less, emphatic if placed at the end of this sentence?

Sentence 3. Is this sentence loose, periodic, or balanced?

Sentence 4. At what point in this sentence might a period be placed?

Sentence 5. What places are referred to by the words "those districts"?

Sentence 6. Is this sentence loose, periodic, or balanced?

Sentence 7. Make this sentence periodic.

Sentence 8. Compare this with sentence 7. What similarity of structure do you notice?

Sentence 9. What two expressions are in contrast in this sentence?

Sentence 10. Substitute for the italicized words "imagined that . . . ought to be changed," and note the change in emphasis as you read aloud.

Sentence 11. What two words are in contrast in this sentence?

Sentence 12. Point out the parts of this sentence that balance with parts of the next sentence.

Sentence 14. What other position in this sentence might the italicized words occupy?

Sentence 15. Is this sentence periodic, loose, or balanced? Change the punctuation and capitalization so as to make three sentences of this.

Sentence 16. What two expressions are in contrast in this sentence?

Sentence 17. What other position might the italicized phrase occupy?

Sentence 18. What is the most emphatic word in this sentence?

(*g*) Write a short narrative suggested by one of the topics given in Section 20 (*c*).

(*h*) Read aloud the narrative that you have written, sentence by sentence, to see if the position of any phrase or clause might better be changed.

41. The Written Paragraph. — In this chapter we have given our attention mainly to the mechanical and grammatical features of the written sentence. Much of our work has, however, involved the writing of several sentences about some one topic. A group of written sentences, all closely connected, all treating of one topic, and, consequently, all belonging together, constitute a written paragraph. What was said, in Section 25, about having a definite topic and a definite plan applies to the written paragraph as well as

to the oral, and need not be repeated here. It is to be noted, however, that a writer has a chance, not afforded to a speaker, to revise his work, and so can usually make the sentences of his paragraphs fit one another better than the speaker can, and may change the position of words so that they will carry his meaning more accurately. In our written work we shall not make long compositions. Usually one paragraph, including not more than 150 to 300 words, will enable us to tell all that we have to say.

CHAPTER III.

DESCRIPTION — ORAL AND WRITTEN.

42. Clear Seeing. — Try to make from memory a rough drawing of a watch-face at which you look perhaps twenty times a day and with the features of which you feel perfectly familiar. You will be surprised, on comparing your drawing with the original, to find that you have left out some essential feature, or have put in something that isn't there, or have put some feature out of its proper place. It is not your memory that is at fault. You have simply looked, perhaps hundreds of times, without seeing clearly. Try to recall the pattern of the hall paper at home. Can you see the figures in it distinctly? and the colors? Can you recall the appearance of the street near this schoolhouse with sufficient accuracy to make a rough drawing of it, showing merely the relative position of the buildings and the trees, if there are any?

Have you ever noticed that we seldom see familiar things clearly unless we are looking with some particular purpose in mind; as, to make a drawing, or to write a description, or to discover a defect? When about to make a drawing we look at the object closely, not that we may put every detail into the drawing, but that the details which we do put in may be in correct relations. Likewise, when about to describe an object we scrutinize it closely, not that we may tell all we discover, but

that those things which we decide to tell may appear to the reader as they appear to us.

Clear seeing shows us what we must mention in order to give a satisfactory picture of the object to our reader; it shows us what is important and what is unimportant, what is essential and peculiar to the object, and what may be omitted from our description because easily supplied by the reader. When we look at an object in order to describe it we notice first its position, size, shape, and color; these give the reader what is called the fundamental image. Next we notice its peculiarities, the details in which it is different from other objects of the same class. We do not aim at completeness in description. We mention only those things which our reader will have to be told in order to recognize the object when he sees it. To tell the reader more than this will only confuse him.

Assignments.

43. (*a*) Examine the following selections. Try to make a mental picture of the scenes or persons described in each.

(1) Are you able from the following description of old Baltus van Tassel's home to make a rough drawing showing the tree, house, yard, barn, pond, and brook?

His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water in a little well formed of a barrel, and then stole sparkling away through the grass to a neighboring brook that bubbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn that might have served for a church, every

window and crevice of which seemed bursting forth with the treasures of the farm. The flail was busily resounding within it from morning till night; swallows and martins skimmed twittering about the eaves; and rows of pigeons — some with one eye turned up, as if watching the weather; some with their heads under their wings or buried in their bosoms; and others swelling, and cooing, and bowing about their dames — were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens; from whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks. Regiments of turkeys were gobbling through the farmyard, and guinea fowls fretting about it like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings and crowing in the pride and gladness of his heart, sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

(2) Compare the following with a portrait of Bryant: —

"Bryant's hair and beard were snowy white, and his overhanging eyebrows and deep-set eyes gave him an air of intense thought."

(3) Compare the following with a portrait of Irving: —

"He had dark gray eyes, a handsome straight nose which might perhaps be called large, a broad, high, full forehead, and a small mouth. His smile was exceedingly genial, lighting up his whole face and rendering it very attractive; while if he were about to say anything humorous, it would beam from his eyes even before his words were spoken."

(4) Read the following description by Sir Walter Scott, and compare it with a portrait of Robert Burns: —

"His person was strong and robust; his manners rustic, a sort of dignified plainness and simplicity which received part of its effect, perhaps, from one's knowledge of his extraordinary talents. His countenance was more massive than it looks in any of the portraits. There was a strong expression of sense and shrewdness in all his lineaments; the eye alone indicated the poetical character and temperament. It was large, and of a dark cast, which glowed when he spoke with feeling or interest."

(5) In the following description notice what is told first, what second, what third. Would it be possible to tell these things in the reverse order? Why?

Imagine a semicircular area, scooped out like a funnel at the bottom, and enclosed by a vertical wall from twelve to fourteen hundred feet high, surmounted by the vast gradations of an amphitheatre whitened by eternal snow, and these crowned with rocks in the form of towers, having glaciers for battlements. Ten or twelve torrents fall from this amphitheatre. The largest one, which is considered as the source of the Gave de Pau, precipitates itself from the top of a perpendicular rock, and about two-fifths of the way down strikes a spur, and breaks farther on against a still more prominent projection of the same rock, after having fallen vertically four hundred and twenty-two yards.

It falls slowly, like a descending cloud or the unfolding of a muslin scarf; the air softens its fall, and the eye follows with delight the graceful undulations of the beautiful airy veil. It glides over the rock, seeming rather to float than to run. The sun shines through its plumes with a soft and delicious light. It reaches the bottom in the form of a bouquet of fine waving feathers, and rebounds in silver dust. The light, transparent vapor clings around the damp

stones and rises lightly along their courses. The air is motionless, there is no sound nor a living being in this solitude. Nothing is heard but the monotonous murmur of the cascades, which resembles the rustling of leaves in a forest disturbed by the wind.

(*b*) As a test of accuracy in seeing, try one of the following problems:—

(1) Write an order for one hundred chalk boxes like the one in the classroom. The order is to be sent to a box factory. Give all the measurements and other specifications that will be necessary in order to bring back one hundred chalk boxes precisely like the one before you. You may need to use the words *slot, groove, thumb notch, dove-tail, bevel, slide.*

(2) Describe a rare coin that you have lost, so that it can be identified from your description. Use some of the following words: *reverse, obverse, stamped, effigy, milled, current.*

(3) Write a "For Rent" notice of not more than fifty words, naming the points that a person wishing to rent a house would need to know in order to decide whether it would be worth his while to visit the house for closer inspection. Notice such advertisements in the city papers, and the means employed for condensing expression, and saving words.

(4) Describe a leaf (several specimens of which you have brought with you for the class to examine), using some of the following words: *simple, compound; oval, ovate, lanceolate, cordate, pellate, linear, halberd shape, oblong, truncate; entire, lobed, sinuses; serrate, acute, margin; radiate-veined, feather-veined, parallel-veined, net-veined; smooth, glossy, rough, hairy, downy; midrib; footstalk, sessile, stipule, apex.*

(5) For a friend who is interested in such matters, give

the best description you can of a beautiful dress which you have seen a lady wearing.

(6) Tell how the tramp was dressed who came to your door, using such of the following words as are applicable: *slouch, broken, rent, lining, sack, frock, shiny, brown, dusty, yellow, torn, tatters, rags, twine, buttonless, split, check, shapeless, creased, folded, rumpled, baggy.* Imagine that you are writing to the secretary of the Society for the Relief of Tramps.

(7) Use the words of the following list which seem most fitting in describing some public speaker: Figure — *straight, erect, bent, lithe, fragile, stiff, sturdy, thick-set, stout, stalwart, robust, gaunt, stooping, loose-jointed, portly, decrepit.* Head — *large, small, round, flat.* Hair and beard — *unkempt, smooth, glossy, coarse, bushy, shaggy, dishevelled.* Face — *round, full, oval, narrow, sunken cheeks, high cheek bones.* Forehead — *high, broad, narrow, prominent.* Nose — *aquiline, Roman, thin, broad, flat, hooked, sharp, snub.* Eyes — *sharp, shrewd, twinkling, keen, merry, wistful, heavy-lidded, drooping, sleepy, dreamy, protruding, flashing, weary, sad.* Manner — *dignified, reserved, diffident, hesitating, brisk, animated, ungainly, pompous, pretentious, easy, familiar, frank, honest, fair, cold.* Voice — *clear, ringing, high, low, rough, hoarse, rasping, smooth, musical.*

(8) What does the man look like whose character is drawn in the following lines? Can you make a rough sketch of him? Write a description of his face and person.

The man that hails you Tom or Jack
And proves by thumping on your back
  How he esteems your merit,
Is such a friend, that one had need
Be very much his friend indeed
  To pardon or to bear it.

— COWPER, *Friendship.*

(9) Describe the section of the Arch of Titus, shown on page 95 (Figure 1), looking up in the dictionary and using the following words: *entablature, architrave, frieze, cornice, fasciæ, capital, column, fluted, figures, sculptured, corbels, ornamented, volutes, leaves, emblematic.* Write as if for a draughtsman who is to make a sketch of this part of the arch.

(10) Read to yourself the following poem: —

THE DANCERS.

I dance and dance! another faun,
A black one, dances on the lawn.
He moves with me, and when I lift
My heels his feet directly shift:
I can't outdance him, though I try;
He dances nimbler than I.
I toss my head, and so does he;
What tricks he dares to play on me!
I touch the ivy in my hair;
Ivy he has and finger there,
The spiteful thing to mock me so!
I will outdance him! Ho, ho, ho!

Now recall the picture that came into your mind while you were reading. Imagine yourself looking at the dancing figure through a window or over a hedge. Without attempting to recall the words of the poem, write a description of what it made you see.

(11) Ask some of your friends what picture arises in their minds as they read the following quatrain. Select the best of these pictures and describe it: —

Terrible he rode alone,
With his Yemen sword for aid;
Ornament it carried none
But the notches on the blade.

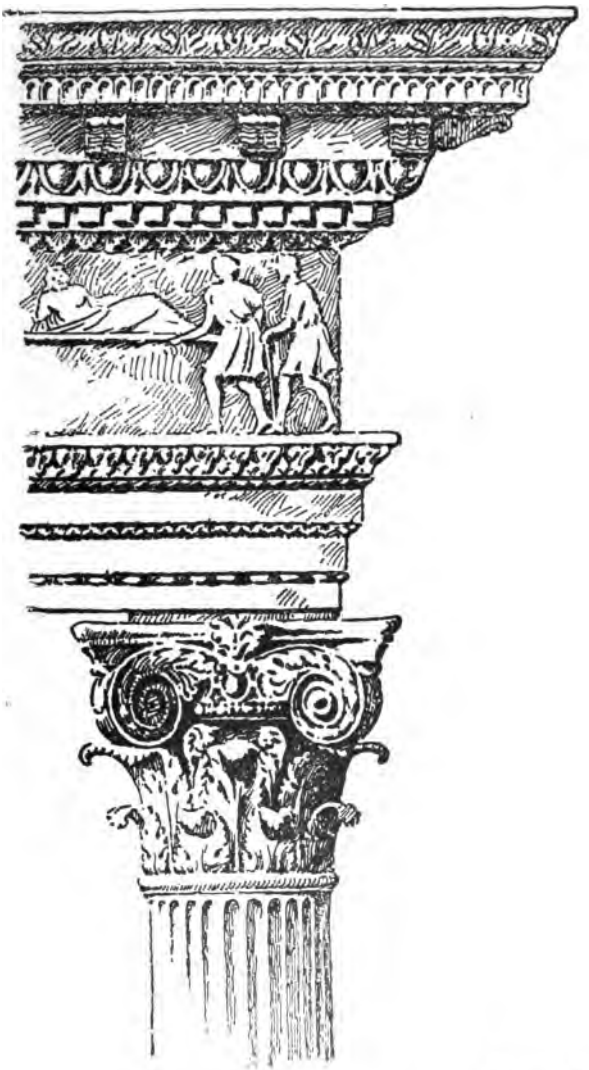


FIGURE 1

(12) Describe some person whom you know. You may write about his face alone, or you may write about his person, describing him as he looks when he is standing up, or when he is sitting down, or when he is walking about. Write as if for an artist who wants to make a sketch of him. Make the artist see him just as you see him, so that he will know what to put in his picture and what to leave out. You must be careful not to poke fun at the person you are describing, for that would be misleading to the artist.

(13) Write a letter to a friend (boy or girl) who is going to visit you soon and who will arrive while you are at school. Give a description of the route which he must take from the railway station to your house. Your description must be so worded that he will be able to find your house unassisted and on foot. Try to interest him in the sights he will see along the way, so that he will be eager to identify the things you describe. Remember, however, that the main point is to guide him to the right house. So do not encourage him to loiter. Remember, too, that he must know the house, when he comes to it, by unmistakable signs.

Before you begin to write, consider how many things you will describe and how much space you will give to each. Do not forget that you are writing for some one else, who may not always be interested in the things that interest you.

(14) *Assignment in advance:* Between now and next Wednesday (or any date that the teacher may select) you are to watch carefully for ten minutes, pencil and note-book in hand, the movements of a little child, noting everything it does. Select a time when the child is doing something worth noting; for instance, when it is playing, or taking a bath, or eating its supper. Set down in your note-book its appearance, its words, its acts, the expression of its face. Do not overlook a single point. Bring these

notes, just as you take them, to class with you next Wednesday. — *Assignment for Writing the Exercise:* With the aid of your notes write an account of the actions of the child you observed. You will not want to use every note that you have taken. Look the notes over and select the acts and incidents that seem, as you read them, to bring up in your mind a picture of the child. Write as if for the child's father or mother. Try to picture its ways so naturally that the father or mother upon reading your exercise will recognize the child in your description, and be led to exclaim now and then, "There! that must be my child. No other child would do that."

44. Comparison and Contrast. — One of the means by which we are helped to see clearly just what is necessary to a good description of an object is comparing and contrasting it with another object of the same class. In describing a house to one who has not seen it we are likely to say, "It is about the size of Mr. Jones's (mentioning a well-known house) and looks very much like it, except for a wide porch extending across the front," — and then we go on enumerating other details in which the house we are describing differs from the one with which we have compared it.

In describing a stranger we are likely to say, "He is about your height and weight, but is darker in complexion and his movements are much more brisk. You will know him by" — and then we mention his most obvious peculiarities, — but only enough of these to mark the stranger from other people.

The very words which we choose in order to convey the idea of form or shape imply comparison: the *L* of a house, the *teeth* of a saw, the public *square*, the *mouth*

FIGURE 2.

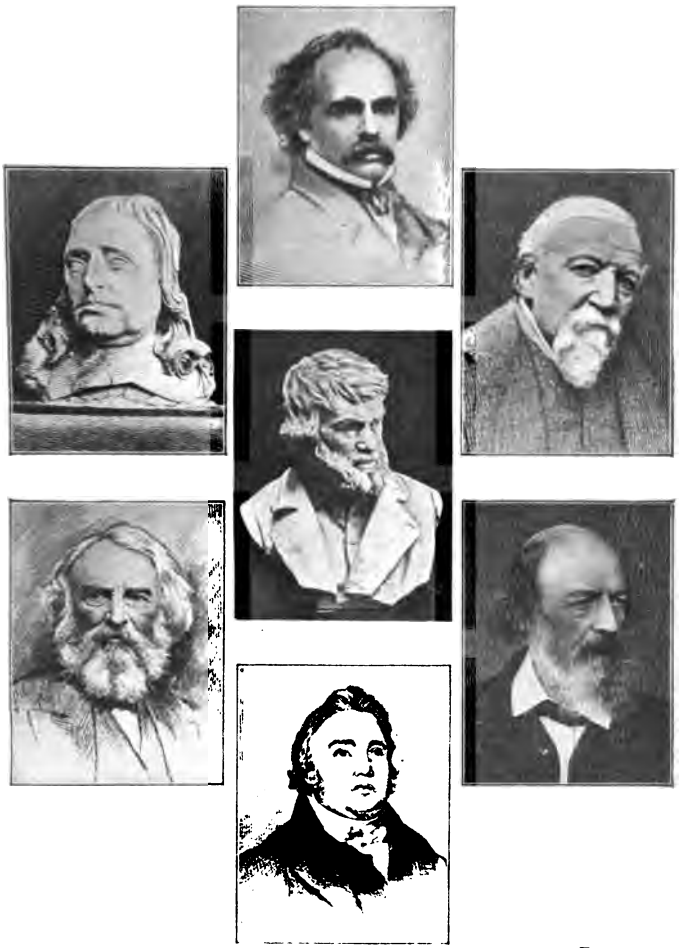


FIGURE 3.

FIGURE 4.

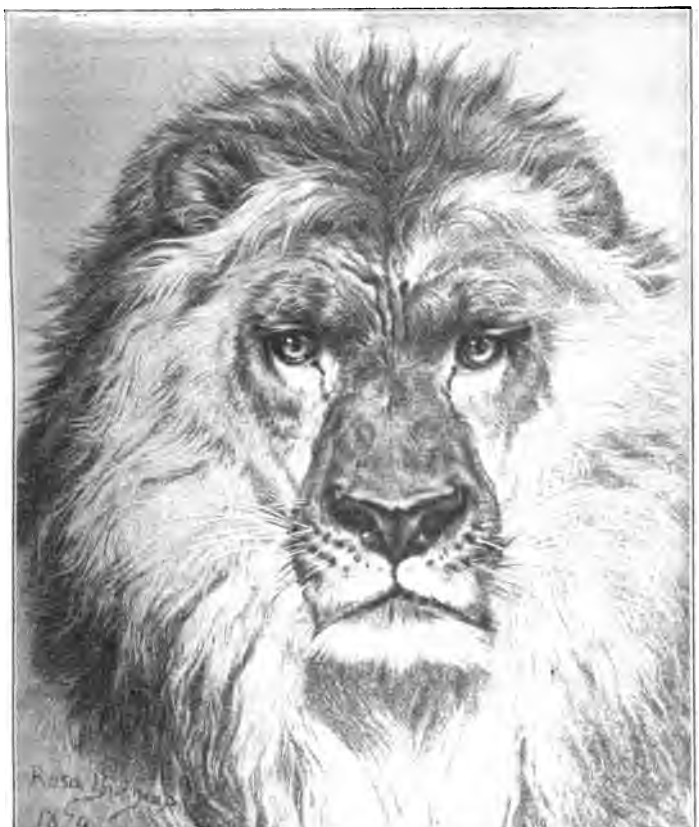


FIGURE 5.

of a cavern, the baseball *diamond*, a *T*-rail, *V*-shape, *X*-shape, *S*-shape, *egg*-shape, the *oval*, the *basin*, *lozenge*-shape.

In describing our own feelings we are almost always compelled to resort to comparisons: we speak of "a splitting headache"; "Old? I could run a mile a minute!" (I feel young); "I felt as if I should sink through the floor" (ashamed and embarrassed); "as happy as a lark"; "as sly as a fox"; "as mad as a hornet"; "as timid as a hare"; "as lively as a cricket."

Assignments.

45. (*a*) On page 99 will be found portraits of several well-known authors. You are to write a description of *one* of these in such a way that when your composition is read your classmates will be able to tell which one you are describing. In what you write you are not to mention or refer to any of the other portraits. Before writing look closely at the portraits and decide which one you will describe. Having picked your favorite, compare his features one by one with the features of the others in order to discover what features in your favorite are most distinctive and different from those of the other portraits. Use some of the words of Section 43 (*b*) (7).

(*b*) In the unabridged dictionaries and in the geographies you will find a page of typical heads illustrating the races of mankind. Describe one of these heads and see if your classmates can pick out the one you have described.

(*c*) What is the difference between a greenback and a silver certificate? Examine them and come prepared to tell how they differ in reading matter, and in design.

(*d*) On page 100 (Figure 4) is a picture of Daniel in the Lions' Den. Imagine that a little boy six years old has brought the picture to you and asked you to tell him about it. Write down what you would say in describing it to him. Notice the eyes of the lion in the centre; what words will you use to describe them? Compare the attitude and expression of this lion with those of his

companions. What is the lion at the extreme left doing? What would Daniel's face be like if we could see it? Which of the following words would in your opinion describe it best? *terror-stricken, pale, set, drawn, anxious, agonized, resigned, firm, placid, calm, resolute, unwavering, triumphant, rebuking, commanding.* Compare the head of the lion in the foregoing picture with the head by Rosa Bonheur on page 101 (Figure 5). What terms will describe the expression on the face of Rosa Bonheur's lion?

(*e*) Look up the meanings of the following words, and decide to which of the buildings on page 105 (Figure 7), each applies, if to any of them: —

Colonnade, porch, portico, piazza, dodecastyle, peristyle, octastyle, veranda, gallery, porte-cochère, dormer, oriel, bay, French-window, entablature, fluted, capital, diapered, gable, ridge-roof, mansard, hipped, pavilion-roofed, turret, tower, porch-parapet, roof-parapet, porch-baluster. Which of the buildings are best described by the following words? *public, private, colonial, low, elevated, rambling, hospitable, stately, compact, plain, ornamented, magnificent.*

Now write a description of one of the buildings, imagining that you stand at the point from which the picture was taken, and adopting in your description the following plan: —

(1) What the building probably is, and where situated, with mention of surroundings, (2) of what material, (3) general appearance, size, shape, (4) front in detail, (5) other features.

(*f*) Without naming it, describe the front of one of the churches or schools, or business blocks, of your town or city, and see if your classmates recognize it from your description.

(*g*) Write to a friend who has moved away from town, telling him how some feature of the town (a residence street, a business street, a park, a schoolhouse) looks now by reason of improvements or additions since he went away. How did it look when he went away?

(*h*) Describe for an architect the changes which you think

might be made in the school building (or some other building), in order to make it more suitable to its purpose, or more commodious, or more pleasing to the eye.

(*i*) In the picture on page 183 (Figure 25) are seen various faces. Describe one so that it cannot be mistaken for any other.

(*j*) On pages 98 and 99 (Figures 2 and 8) are the portraits of some famous authors, English and American. The portraits on page 98 show the authors in their youth; the portraits on page 99 show the same authors in more advanced life, but in a different order. Identify all the pictures and make a list of them. Describe the portrait of some author in his youth, and of the same author in advanced life, making your own selection.

FIGURE 6.

(*k*) Read Browning's *Pied Piper of Hamelin*, picturing to yourself as clearly as you can the figure of the Piper. Write a description of him as you see him. What is his face like? his form? his dress?

(*l*) Compare your mental picture of the Pied Piper with the sketch made by Browning, reproduced on this page (Figure 6).

(*m*) In the unabridged dictionary will be found a page of flags of different nations. Describe one so that the class can pick out the one you are describing. Do not mention any of the others in your description, but look at them in order to note the peculiarities of the flag you select. Learn to use, as applied to a flag, the words: —

Field, blazoned, symbol, device, union.

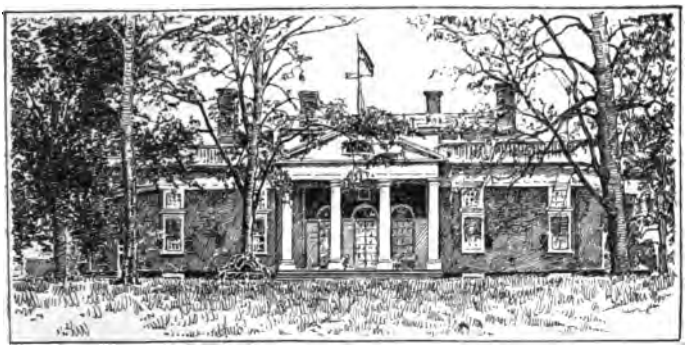


FIGURE 7.

(*n*) Think up a comparison that will best indicate the shape of a certain park with which you are familiar, the ground plan of a certain house, the top of a certain table, a field, a village, a flower, a tool, a machine, a church.

(*o*) Compare and contrast the three kinds of columns shown in the pictures on this and the opposite page (Figures 8, 9, 10).

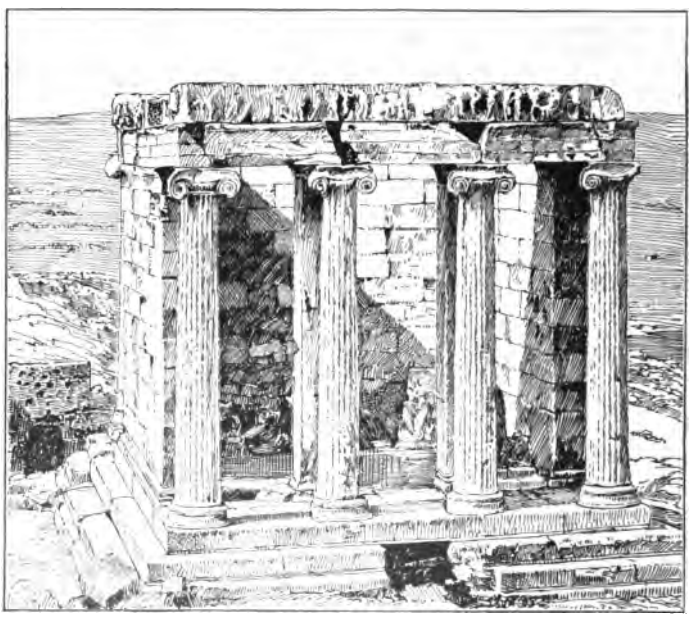


FIGURE 8.

Compare these columns with that of the Arch of Titus on page 95 (Figure 1). You may need to use the following words:—

Base, shaft, capital, volute, abacus, echinus, necking, stylobate, fluting, plinth, torus.

(*p*) What comparison would describe the way a certain person ed when very angry? What comparison would describe an

FIGURE 9.

FIGURE 10.

exceedingly vain person? the walk of a very proud person? the impression produced by a formal, reserved, uncordial person? What word implying comparison might be used instead of *cordial* in "a cordial reception"? what words instead of *showed* in "his face showed satisfaction"? what words instead of *soft* in "a soft answer turneth away wrath"? what words instead of *flat* in "he stumbled over an ottoman and fell flat"? what words instead of *dogged* in "the Indian dogged his footsteps"?

(*q*) What comparison would bring before the mind's eye the colors of a brilliant sunset? of a dove's neck? of an autumn leaf? of a soap-bubble? What comparison would express the chirping of a cricket? the croaking of a frog? the rustling of dead leaves?

(*r*) Point out orally the likenesses and differences between the two cathedral fronts given on pages 110 and 111 (Figures 11 and 12). Some of the words you will need to use for this purpose are:—

Buttress, gable, arcade, portal, tower, archivolt, bas-relief, rose window, tympanum.

(*s*) Point out in the following the descriptive words or passages, and describe orally the pictures they call up in your mind:—

I made a step or two forward, and a lane was instantly opened for me through the midst of the grinning little antics, who bowed most politely to me on every side as I passed. After I had gone a few yards I looked back, and saw them all standing quite still, looking after me, like a great school of boys, till suddenly one turned round, and with a loud whoop rushed into the midst of the others. In an instant the whole was one writhing and tumbling heap of contortion, reminding me of the live pyramids of intertwined snakes of which travellers make report. As soon as one was worked out of the mass he bounded off a few paces, and then, with a somerset and a run, threw himself gyrating into the air; and descended with all his weight on the summit of the heaving and struggling chaos of fantastic figures. I left them still busy at this fierce and apparently aimless amusement. — GEORGE MACDONALD, *Phantastes.*

Just under our windows — but far under, for we were in the fourth story — was a wide stone terrace, old, moss-grown, balustraded with marble, from which you descended by two curving flights of marble steps into the garden. There, in the early March weather, which succeeded a wind-storm of three days, the sun fell like a shining silence, amidst which the bent figure of an old gardener stirred, noiselessly turning up the earth. In the utmost distance the snow-covered Apennines glistened against a milky white sky growing pale blue above; the nearer hills were purplish; nearer yet were green fields, gray olive orchards, red ploughed land, and black cypress-clumps about the villas with which the whole prospect was thickly sown. Then the city houses outside the wall began, and then came the beautiful red brick city wall, wandering wide over the levels and heights and hollows, and within it that sunny silence of a garden. While I once stood at the open window looking, brimful of content, tingling with it, a bugler came up the road without the wall, and gayly, bravely, sounded a gallant *fanfare*, purely, as it seemed, for love of it and pleasure in it.

—Howells, *Tuscan Cities.*

. . . Joy, whose hand is ever at his lips, bidding adieu.

—Keats.

A league of grass, wash'd by a slow, broad stream,
That, stirr'd with languid pulses of the oar,
Waves all its lazy lilies and creeps on.

The rainbow comes and goes
And lovely is the rose,
The moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night
Are beautiful and fair.

— Wordsworth, *Ode on Intimations of Immortality.*

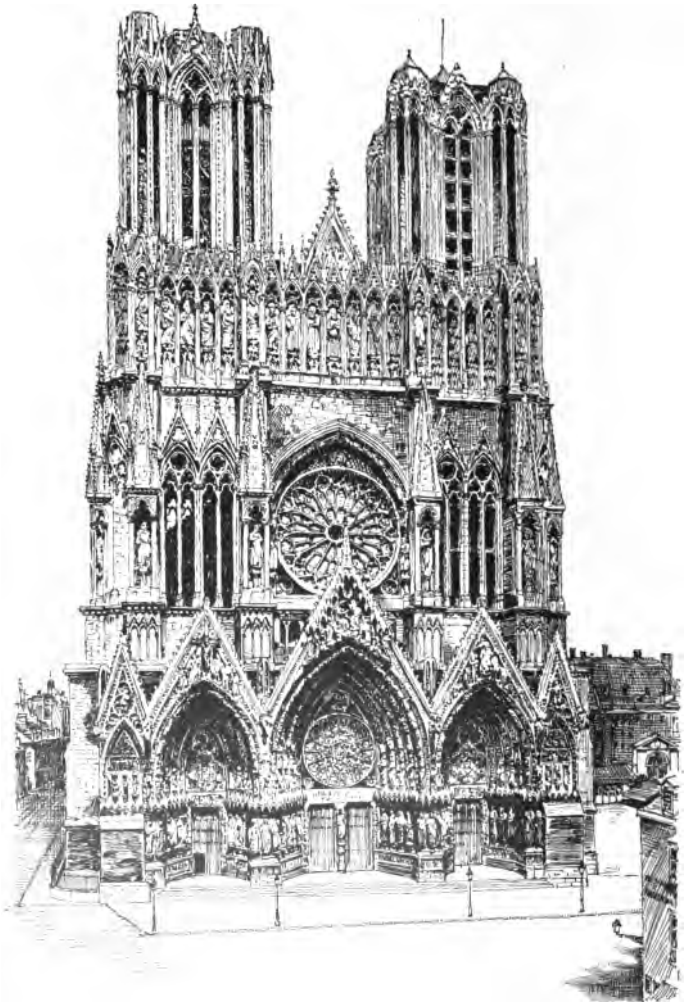


FIGURE 11.

FIGURE 12.

. . . Our sulky, sullen dame,
Gathering her brows like gathering storm,
Nursing her wrath to keep it warm.
— BURNS, *Tam O'Shanter.*

Like one that on a lonesome road
Doth walk in fear and dread
And having once turned round walks on
And turns no more his head,
Because he knows a frightful fiend
Doth close behind him tread.
— COLERIDGE, *Ancient Mariner.*

FIGURE 13.

(*t*) On this page (Figure 13) are three portraits of Dante. The one in the centre is a fresco by the Italian painter Giotto. It shows the face as it appeared when the fresco was discovered in 1840.[1] The portrait at the right shows the same fresco after it was repainted in an effort to restore it to its original form. The portrait at the left is from a painting by Rossetti, a modern artist. Suppose that a friend of yours brought the picture to you and asked you to point out the differences in the expressions of the three faces. What

[1] The unpleasing blotch under the left eye of the poet was made by the workmen in removing the whitewash with which for more than two hundred years the picture had been covered.

would you say? How has the restorer changed the expression? Has he made it milder or severer, more placid or more troubled? Notice the changes in the head-covering, the eye, the mouth, the cheek, the nose, the poise of the head. In what way is Rossetti's Dante different from Giotto's? Which portrait do you think Rossetti used as a model — the original or the restored portrait? What does his Dante appear to be thinking of? to be looking at? to be saying to himself?

(*u*) Compare the two profiles on this page (Figure 14). One is the face of George Eliot, the other is the face of Savonarola. The

FIGURE 14.

resemblance between them has often been noticed. In what does it consist? Compare and contrast the noses, the cheeks, the lips, the expression of the eyes, the contours of the chins. What likenesses and differences of character do these denote?

(*v*) On page 115 (Figure 15) are three representations of a bust of Emerson. It has been said of this bust that one profile shows the face of a Greek, the other the face of a Yankee. Can you tell which is which? Describe the bust, comparing the two profiles and showing how they blend in the face as seen from the front.

46. The Phraseology of Description. — The aim of description is to enable the reader to picture to himself

what we are trying to make him see. That he may do this fairly well we first give him ideas of general appearance, including shape, size, and color (see Section 44, end), and then pass to the details. One thing we are likely to forget while describing the details that make up the picture for the reader, and that is their relative position. If some one should say to us, "Picture to yourselves a wide-spreading tree, a rippling brook sparkling in the sunshine, a pond, some ducks, and an old-fashioned farm-house," we should see these things one after another, but we should not know how to arrange them so as to make one picture of them all. Mere enumeration such as this is not description. We must tell our reader where to put things in his picture. For this purpose such phrases and idioms are employed as : —

In the foreground, in the background, at the side, at the right, to the left, in the centre, near which, above which, around which, beside which, below which, farther off, across, along, at the foot of which, and other phrases expressing relations between things.

Every time we use such expressions as *near which, below which, around which,* for pointing out position, we are employing a complex sentence (see Section 35). The frequency with which this form of sentence is needed in description marks it as the most useful form in this kind of writing. It can put the various details in their proper relations to one another.

Compare the following. Which gives the whole picture the more clearly and with the least delay?

FIGURE 15.

She stood at the head of a deep green valley. It was carved from out the mountains in a perfect oval. There was a fence of sheer rock around it. The fence was eighty feet or a hundred high. Black wooded hills swept up from the brink of the fence to the sky-line.

She stood at the head of a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing around it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the sky-line.

Which of the following gives the correct picture at once?

"The picture shows the boy Christ. He is in the temple disputing with the doctors. Their attitudes indicate thoughtfulness, surprise, friendly curiosity, or mild resentment at his words."

"The picture shows the boy Christ in the temple disputing with the doctors, whose attitudes indicate thoughtfulness, surprise, friendly curiosity, or mild resentment at his words."

The complex sentence and the participial construction (the latter illustrated by the word "disputing" in the last sentence) are useful because they condense description and give the whole picture with the least delay.

Still greater condensation is effected by the use of picture-words. These not only describe more vividly but also suggest more things than plain statement can suggest. What, for instance, is pictured to you by the expression "the hum of conversation" beyond the fact that "conversation was going on"? Which gives the better picture, "He ran quickly after the thief," or "He dashed after the thief"? "The fields were in need of rain," or "The fields were parched"? "It was

autumn," or "The leaves were yellow and brown"? "'Tis only noble to be good," or "Kind hearts are more than coronets"? "An old face," or "A wrinkled face"? "Old age," or "Gray hairs"?

Assignments.

47. (*a*) Describe orally the mental picture suggested to you by the words, "At the picnic," or, "they were led into an ambush," or "skating," or "fight," telling first what you see in the centre and in the foreground, then what you see at the sides, and then what you see in the background.

(*b*) In the following pick out the words that show the positions and relations of the things described:—

The green lay at the extremity of the village, and from it the road branched off in two directions, one leading farther up the hill by the church, and the other winding gently down towards the valley. On the side of the green that led towards the church, the broken line of thatched cottages was continued nearly to the churchyard gate; but on the opposite northwestern side there was nothing to obstruct the view of gently swelling meadow and wooded valley, and dark masses of distant hill. . . . High up against the horizon were the huge conical masses of hill, like giant mounds intended to fortify this region of corn and grass against the keen and hungry winds of the north; not distant enough to be clothed in purple mystery, but with sombre greenish sides visibly specked with sheep, whose motion was only revealed by memory, not detected by sight; wooed from day to day by the changing hours, but responding with no change in themselves — left forever grim and sullen after the flush of morning, the winged gleams of the April noonday, the parting crimson glory of the ripening summer sun. And directly below them, the eye rested on a more advanced line of hanging woods,

divided by bright patches of pasture or furrowed crops, and not yet deepened into the uniform leafy curtains of high summer, but still showing the warm tints of the young oak, and the tender green of the ash and lime. Then came the valley, where the woods grew thicker, as if they had rolled down and hurried together from the patches left smooth on the slope, that they might take the better care of the tall mansion which lifted its parapets and sent its faint blue summer smoke among them.

(*c*) Look over some of the descriptions that you have written in previous lessons, to see whether you have employed the idioms *near which, toward which, at the right of which,* etc., where they would describe the relations of objects accurately. Combine some of the sentences, introducing these idioms where they are needed for accurate statement.

(*d*) Write a series of sentences contrasting the two portraits of Browning given on pages 98 and 99, as to sharpness of outline, keenness of look in the eyes, thoughtfulness of expression, and other points. What kind of sentences have you used in the greatest numbers?

(*e*) To what besides a saw may the word *buzz* be applied, as a descriptive word? To what besides a lion may the word *roar* be applied? To what besides geese may *gabble* be applied? To what besides a man may *noble* be applied? To what besides a pill may *bitter* be applied? To what besides a room may *chilly* be applied?

(*f*) What color do you associate with warmth? What color seems cold to you? What color do you associate with mourning? What color with quiet? What color with melancholy? In describing a county fair, what colors would you make prominent?

(*g*) What picture is called up in your mind by the words "shabby-genteel"? If it is the picture of a man, is he young or middle-aged? What are his manners? What points are noticeable in his dress?

(*h*) "He had a hard face." Describe the mental picture called up by these words. What else do you think of besides the face itself?

(*i*) Compare the following expressions, noticing which one of each pair produces the stronger and more definite picture; which suggests the more details. Mark any expression that does not produce a picture for you. Which give entirely different suggestions?

(1) He was richly dressed.	(1) He was clothed in purple and fine linen.
(2) We have been deceived.	(2) We have been hoodwinked.
(3) Men who favor war.	(3) Men who cry for war.
(4) The guns were fired.	(4) The guns belched forth.
(5) The bayonets were bright and shining.	(5) The bayonets glistened and gleamed.
(6) The plain at night.	(6) The star-lit plain.
(7) An affable man.	(7) An oily man.
(8) He is not reliable.	(8) He is not trustworthy.
(9) Near the palace is the hovel.	(9) Near the palace totters the hovel.
(10) A man jumping into the water.	(10) A man plunging into the water.
(11) The noise of a great city.	(11) The roar of a great city.
(12) He was cold.	(12) He was shivering.
(13) The Bay of Monterey makes a long curve inland.	(13) The Bay of Monterey is shaped like a bent fishing-hook.
(14) The house was situated in the hills.	(14) The house nestled in the hills.
(15) The standards wave to and fro.	(15) To and fro the standards reel.
(16) The yellow river followed the line of the railroad.	(16) The yellow river wandered along beside the railroad.

(*j*) As you read slowly the words *trees, cows, flies, a river,* does one picture come before your mind? How are the trees, cows, flie and river arranged in your picture? Describe your picture, sh

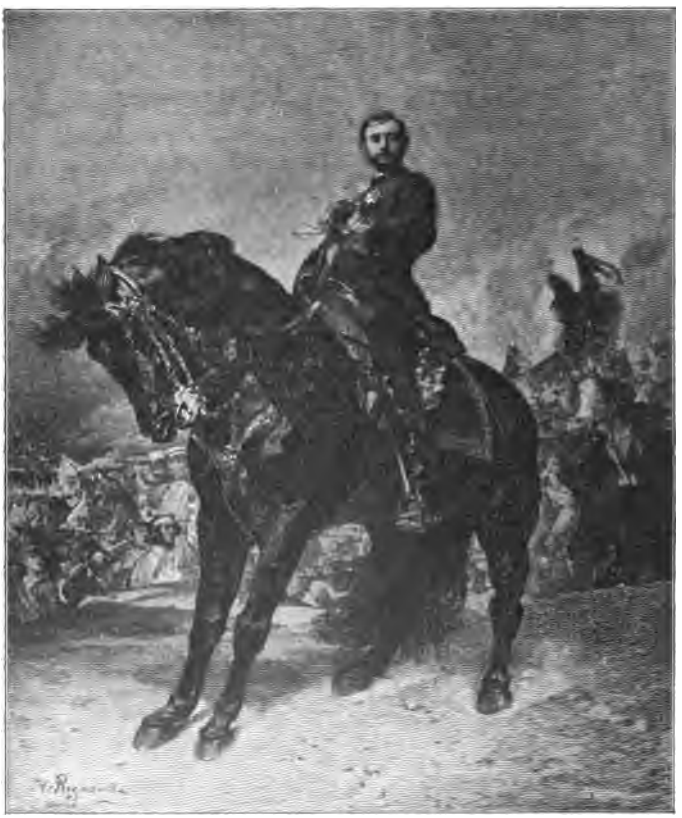


FIGURE 16.

ing the arrangement, and naming any other things that have appeared in it unbidden.

(*k*) Describe the picture which you make of the following details: —

A western prairie, a country school-house, storm approaching, a young woman, a group of frightened children.

(*l*) Arrange in one picture the following details: —

A harbor, tall brick buildings, a church steeple, loiterers, a steamship, and low, rickety, wooden buildings. Describe your picture.

(*m*) Name the things that appear in the picture suggested to you by each of the following stanzas: —

The curfew tolls the knell of parting day;
The lowing herd wind slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Fair is her cottage in its place,
Where yon broad water sweetly, slowly glides.
It sees itself from thatch to base
Dream in the sliding tides.

He rose at dawn and, fired with hope,
Shot o'er the seething harbor-bar,
And reach'd the ship and caught the rope,
And whistled to the morning star.

On Linden when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Iser rolling rapidly.

She slept like a child on her father's floor,
In the flecking of woodbine shade,
When the house-dog sprawls by the half-open door,
And the mother's wheel is stayed.

The shattering trumpet shrilleth high,
  The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
  The horse and rider reel:
They reel, they roll in clanging lists,
  And when the tide of combat stands,
Perfume and flowers fall in showers
  That lightly rain from ladies' hands.

(*n*) In the following passages underline words that call up a distinct picture:—

In fine weather, when by the spy-glass on the hill the sea was observed to run low upon the reef, there would be a sound of preparation in the very early morning; and before the sun had risen from behind Ben More, the tender would steam out of the bay. Over fifteen sea-miles of the great blue Atlantic rollers she ploughed her way, trailing at her tail a brace of wallowing stone-lighters.

The Army of the South had finally pierced the centre of the Army of the North, and was pouring through the gap hot-foot to capture a city of strategic importance. Its front extended fan-wise, the sticks being represented by regiments strung out along the line of route backwards to the divisional transport columns.

A broad, crescent-shaped plain fringed by the rapid Meuse and enclosed by gently rolling hills cultivated to their crests, or by abrupt precipices of limestone crowned with verdure, was divided by numerous hedgerows, and dotted all over with cornfields, vineyards, and flower-gardens.

The rain was still falling, sweeping down from the half-seen hills, wreathing the wooded peaks with a gray garment of mist, and filling the valley with a whitish cloud.

The field ran down to a road, and on the other side of the

road ran a river — a broad, clear, shallow expanse at that point.

Both he and his wife looked outwardly gentlefolk, when I fear all was not well at all times within.

> The herded wolves, bold only to pursue,
> The obscene ravens, clamorous o'er the dead,
> The vultures, to the conqueror's banner true,
> Who feed when desolation first has fed.
>
> For now the noonday quiet holds the hill:
> The grasshopper is silent in the grass:
> The lizard, with his shadow on the stone,
> Rests like a shadow, and the cicala sleeps.
> The purple flowers droop: the golden bee
> Is lily-cradled: I alone awake.

"I see her!" cried the boatswain; and, following his finger (my sight being keener than my hearing), I saw not only the shadow of a vessel down in the southwest, but the smoke from her funnel pouring along the stars.

"Mary," I cried, "fire again!"

She drew the trigger.

"Again!"

The clear report whizzed like a bullet past my ear.

Simultaneously with the second report a ball of blue fire shot up into the sky. Another followed, and another.

A moment after a red light shone clear upon the sea.

"She sees us!" I cried. "God be praised! Mary, darling, she sees us!"

I waved the lamp furiously. But there was no need to wave it any longer. The red light drew nearer and nearer; the throbbing of the engines louder and louder, and the revolutions of the propeller sounded like a pulse beating through the water. The shadow broadened and loomed

larger. I could hear the water spouting out of her side and the blowing off of the safety-valve.

Soon the vessel grew a defined shape against the stars, and then a voice, thinned by the distance, shouted, "What light is that?"

I cried to the boatswain: "Answer, for God's sake! My voice is weak."

He hollowed his hands and roared back: "We're shipwrecked seamen adrift in a quarter-boat!"

Nearer and nearer came the shadow, and now it was a long, black hull, a funnel pouring forth a dense volume of smoke spotted with fire-sparks, and tapering masts and fragile rigging, with the stars running through them.

(*o*) Which of the following expressions recall a sight? which a sound? which a feeling or a touch? which a smell or a taste?

valley, rattle, piping hot, slimy, geranium, acid, creepy, rancid, musty, shiver, whistle, savory, roar, crawling, glade, sizzling, garden, coo, icy, pickles, sugar, rose, clammy, whir, greasy, lily-of-the-valley, hairy, yellow teeth, moor, uplands, palace, parlor, stuffy, crunch, crush, crash, bang, soup, red-hot, grinning, the night train, his last cent, pungent, wincing, raw, toast, waving grain, stormy seas, moaning pines, silver slippers, homeless, palsied, rags, storied windows, howl.

(*p*) Compare and contrast the two portraits of Milton given on pages 98 and 99, telling the impression each makes upon you, and using some of the following words:—

maturity, youth, open, frank, determination, thoughtful, set, flowing, disdainful

(*q*) Compare and contrast the two portraits of Carlyle given on pages 98 and 99 so as to bring out their differences.

(*r*) Which of the following words apply to the lion's head given on page 101 (Figure 5), and which to the picture of the man on horseback given on page 120 (Figure 16)?

stubborn, grim, arched, proud, fixed, stern, noble, majestic, powerful, tense, spirited, magnificent, superb, haughty, terrible, fierce.

(*s*) Describe the picture suggested by the first stanza of Holmes's *Chambered Nautilus*: —

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

(*t*) Mark the words that are most picturesque in the following description of a galloping horse by its rider at daybreak: —

I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:
And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence, — ever that glance
O'er its white edge at me, his own master, askance!
And the thick, heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

(*u*) From observation describe how a cow lies down, how she gets up again, or how a chicken takes a drink, or how a cat watches for a mouse, or how a spider lets itself down from a branch to the ground, or how a bird-dog "points," or how a cat or a squirrel washes its face, or how a kitten laps milk, or how a horse eats grass, or how a bee gets honey from a flower, or how a frog swims, or how a rabbit runs.

(*v*) Describe the appearance of a train as it passes you at full speed. The following selections will suggest some of the things to look for and the order in which to say them: —

THE TRAIN.

Hark!
It comes!
It hums!
With ear to ground
I catch the sound,
The warning courier-roar
That runs along before.
The pulsing, struggling, now is clearer!
The hillsides echo "Nearer, nearer,"
Till like a drove of rushing, frightened cattle,
With dust and wind and clang and shriek and rattle,
Passes the cyclops of the train!
I see a fair face at a pane, —
Like a piano-string
The rails, unburdened, sing;
The white smoke flies
Up to the skies;
The sound
Is drowned —
Hark!

— C. H. CRANDALL.

We had a consuming desire, from the beginning, to see a pony rider, but somehow or other all that passed us and all that met us managed to streak by in the night, and so we heard only a whiz and a hail, and the swift phantom of the desert was gone before we could get our heads out of the windows. But now we were expecting one along every moment, and would see him in broad daylight. Presently the driver exclaims: —

"Here he comes!"

Every neck is stretched further, and every eye strained wider. Away across the endless dead level of the prairie

a black speck appears against the sky, and it is plain that it moves. Well, I should think so! In a second or two it becomes a horse and rider, rising and falling, rising and falling — sweeping toward us nearer and nearer — growing more and more distinct, more and more sharply defined — nearer and still nearer, and the flutter of the hoofs comes faintly to the ear; another instant a whoop and a hurrah from all of us, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm!

(*w*) Describe to the class the appearance of a room as you saw it through a half-open door when you were passing rapidly down the hall. What were the most prominent objects in the room? What were the persons in the room (if there were any) doing as you looked in? Where did the light appear to come from? What do you think you saw first? What next?

(*x*) Picture to yourself the school ground and the adjacent walks as you think they would look if they were viewed from the top of the building when school is just over. Write an imaginary description of the scene.

48. The Descriptive Paragraph. — The descriptive paragraph usually need not express its topic-sentence unless the writer should begin, "I am now going to describe for you such and such a thing," naming the object to be described. The first impression of the object or scene described, its size, shape, or color, usually takes the place of the topic-sentence in a descriptive paragraph, and this is followed by a description of the most prominent parts of the object or scene. The need of observing what you have decided upon as the best order for describing the parts, is apparent, for the more orderly the description, the more easily can the reader make the picture desired.

A single paragraph of 150 to 300 words is usually sufficient for the descriptions that we are likely to be called upon to write. Brief description is usually better than long and minute description. In longer descriptions a new paragraph begins when the description of the second prominent feature or part begins, and another when that of the third begins, and so on.

CHAPTER IV.

NARRATION — ORAL AND WRITTEN.

49. Truthful Reporting. — It is an interesting fact that the word *story* is a short form of the word *history*, which means, etymologically, "what *I saw* happen," and implies truth-telling. To narrate a series of connected events so that the reader shall have a true idea of them is the ideal of the story, whether it be the history of a nation covering centuries of time, the story of a man's life (biography) covering many years, or the story of a runaway accident occupying but a few minutes.

One thing that helps to keep a story true is attention to the order of the chief events. We have to remember what happened first, what next, and so on. But in telling the story we cannot always follow the exact time-order. A boy may be in the water clinging to the edge of the ice, the ice may be cracking, a man may be running with a fence-board to the rescue, and another boy may be throwing the end of a long scarf toward the boy in the water — all at the same instant; but we have to write these things one after another, making the best use that we can of such expressions as *meanwhile*, *at the same time*, *a moment before*, *while*, etc., and of the device illustrated in the following: "The man came running with the fence-board; but it seemed to us girls, *who had been too frightened to do anything but get out of danger ourselves*, that he would never reach

Henry. Meanwhile George, *who had skated to the shore after the scarf*, was back like the wind and, *having crawled as near to the hole as he dared*, was trying to throw the scarf close to Henry's hands. At last the man with the board," etc. In biography it is sometimes best to depart from the order of events for instance, to bring the enumeration of an author's books together in one place; or, if he travelled at two or three different times in his life, to mention the second and third periods of travel when the first period of travel is mentioned; or to give the date of his death at the beginning of the story in connection with the date of his birth. But it is a good plan always to pay attention to the order of events, and not to deviate from this order unless it is necessary, or is advisable for some very good reason.

Truthful reporting does not mean that the story must tell every single thing that happened. We have already learned (see Section 19) that it is necessary to keep the principal point or climax in mind all the time, and to tell only what helps on to that. It is easy to know what to tell if we think of our reader and the questions he would like to ask. This will show us how much description is necessary in a story also. Bits of description are very often needed to help the reader to understand, or to admire, or to sympathize, or to see the fun. Then, too, if they are short and apt, they always help to keep the story interesting.

Assignments.

50. (*a*) As you read the following, you feel that it loses much interest because the time-order is not observed: —

"An uneducated German girl, in the delirium of fever, spoke Latin, Greek, and Hebrew. She was at first thought to be possessed of a devil; but it was recalled that in childhood she had lived in the house of a priest who was accustomed to walk up and down, reading aloud. His books were searched, and the very passages she had recited were discovered. Thus, what she had heard without understanding, or even consciously listening to, had nevertheless remained in her memory."

Rewrite this story in the strict time-order, according to the following plan:—

1. An uneducated girl, Mathilda by name, lived in the house of a priest.
2. Reading habits of the priest. Languages read. Girl never understood or listened.
3. Years after, the girl had a fever. Spoke Latin, Greek, Hebrew.
4. What people said. (Make direct quotations.) Her mother denies the charge (make direct quotation) and thinks and says that the priest taught Mathilda.
5. The people do not believe — girl too stupid (make direct quotations).
6. The proof. Effect on the people (silenced but not convinced). The real explanation.

(*b*) The following is an excellent example of straightforward narrative in the time-order and with very little description. Notice, however, the use of "had" for keeping the time straight. Also notice such descriptive words as there are in the latter part:—

"The bear was coming on; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the

bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind legs, but no other motion. Still, he might be shamming; bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now; he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear!"

(*c*) In Section 20 (*c*) is a list of topics some one of which may suggest to you a personal incident to write. Instead of using your own name and the word "I," you may, if you prefer, write it as if it had happened to some one else, using fictitious names for persons and places. Write this narrative for your classmates, putting in the things that will interest them especially. Or try the following:—

(*d*) Evidently only a part of the bear story (in (*b*), just above) is given. Supply a beginning for the story, which shall tell where it probably happened and when; whether the person who killed the bear was a boy or a man (you can tell this from the kind of words employed); whether he had gone to the woods to hunt and expecting to kill a bear, or for some other purpose, and what the purpose might have been. Tell it in the first person, using "I," and think of all that must have happened up to the time "the bear was coming on." Or take the following:—

(*e*) Supply a beginning for the story of the skating accident partly told in Section 49. Tell what happened before "The man came running with the fence-board," and then finish the story as it ought to come out.

(*f*) After reading the following narrative and locating the places named in it, examine it again and make a list of the events one after another with the words that indicate the time at which each event happened. Is there any turning back in time at any

place in the narrative? What descriptions are there to help you make a picture of the different scenes? Now write from memory in not more than six sentences a bare statement of the facts as they might have appeared in the foreign telegraphic news of an American newspaper, giving only the briefest answers to the questions, What happened? where? when? the results?

In 1883 the most destructive volcanic eruption ever known occurred in the Straits of Sunda and the neighboring islands. The trouble began on Sunday morning, the 13th of May. Java, Sumatra, and Borneo were convulsed by earthquakes. The surface of the earth rocked, houses tumbled down, and big trees were shaken to the ground. Earthquakes are no rarity in those islands, but this earthquake showed no signs of ceasing. The earth quivered constantly, and from its depths there seemed to rise strange sounds and hollow explosions.

On Thursday there came a telegram from Anjer, ninety miles away, on the northwest coast of Java, intimating that a volcano had broken out at Krakatoa island, about thirty miles west of Anjer, in Sunda Strait. I was requested by the Dutch government to go to the scene of action and take scientific observations, and by four o'clock that afternoon I started with a party on board a special steamer from Batavia.

As we rounded the northern extremity of Java, we saw ascending from Krakatoa, still fifty miles away, an immense column of smoke. Its appearance changed as we approached. First it looked like flame, then it appeared to be steam, and finally it had the appearance of a pillar of fire inside one of white fleecy wool. The diameter of this pillar of fire and smoke was, I should think, at least one and a half miles. All the while we heard that sullen, thunderous roar, which had been a feature of this disturbance ever since Sunday, and was now becoming louder.

We remained on deck all night and watched. The din increased till we could with difficulty hear one another's voices. Dawn approached, and when the rays of the sun fell on the shores of Krakatoa, we saw them reflected from what we thought was a river, and we resolved to steam into its mouth and disembark.

When we came to within three-quarters of a mile of the shore, we discovered that what we supposed to be a river was a torrent of molten sulphur. The smell almost overpowered us. We steamed away to the windward, and made for the other side of the island.

This island, though volcanic, had up till now been quiet for at least a century. It was eight or ten miles long and four wide, and was covered with forests of fine mahogany and rosewood trees. It was inhabited by a few fishermen, but we found no signs of these people. The land, down to the water's edge, was covered with powdered pumice stone, which rained down from the clouds around the great column of fire. Everything with life had already disappeared from the landscape, which was covered with a steaming mass of stones and ashes.

Several of us landed and began walking toward the volcano. We sank deep in the soft pumice, which blistered our feet with its heat. I climbed painfully upwards toward the crater, in order to measure it with my sextant; but in a short time the heat melted the mercury off the mirror of the instrument. I was then half a mile from the crater.

As I was returning to the shore, I saw the bottom of each footstep I had made on my way up glowing red with the heat from beneath. We photographed the scene from the deck of the steamer, where the fire hose was kept playing constantly, wetting the rigging and everything about the ship to prevent her from taking fire.

The steamer then returned to Batavia, and I went to reside at Anjer. From my villa on the hillside a mile inland, I could see Krakatoa, thirty miles away, belching out its never ending eruption. We supposed that it would go on till it burned itself out, and that then it would become quiet again. But in this we were mistaken.

On Sunday morning, the 12th of August, nearly three months later, I was sitting on the veranda of my house taking my morning cup of tea. I saw the fishing boats lying at anchor in the bay, the fishermen themselves being on shore at rest. As my gaze rested on the boats, I suddenly became aware that they were all beginning to move rapidly in one direction. Then in an instant, to my intense surprise, they all disappeared.

I ran farther up the hillside to get a better view, and looked far out to sea. Instantly a great glare of fire right in the midst of the sea caught my eye. All the way across the bay and the strait, in a line of flame reaching to Krakatoa itself, the bottom of the sea seemed to have cracked open so that the subterraneous fires were belching forth. On either side the waters were pouring into this gulf with a tremendous noise, but the fire was not extinguished.

The hissing roar brought out the people of Anjer in excited crowds. My eyes were turned away for a moment as I beckoned to some one, and during that moment came a terrible, deafening explosion. It stunned me; and when I was able again to turn my eyes toward the bay, I could see nothing. The whole scene was shrouded in darkness, from amid which came cries and groans, the creaking of breaking beams in the houses, and, above all, the roar of the breakers on the shore. The city of Anjer, with its sixty thousand people, had been engulfed!

I afterwards found that the water was one hundred feet deep where the city of Anjer had been, and that the coast

line had moved one and a half miles inland. A big island in the strait had been split in two, with a wide passage between its parts. An island to the northwest of Krakatoa had wholly disappeared. The air was filled with minute particles of dust, which after some weeks spread even to Europe and America. What the causes of such a tremendous convulsion may have been, it is quite impossible accurately to say. — VAN GESTEL.

(*g*) In what order should the following facts about a base-ball game be arranged? Should any be omitted? Should any be united?

(1) The clubs engaged, (2) the weather, (3) the double play in the fourth inning, (4) the umpire's decisions, (5) the score at the end of the game, (6) the wrangle in the third inning, (7) the tie score at the end of the fourth inning, (8) Casey's fielding, (9) the strong work of the home battery in the seventh inning, (10) Casey's fine run and catch in the eighth inning, (11) brilliant plays throughout the game, (12) the name of the umpire and dissatisfaction with him, (13) the final score.

(*h*) Determine the proper order of events and facts in the following. Should any be united?

(1) Henry Wadsworth Longfellow expected to become a lawyer, but on graduation from college was appointed to a professorship.

(2) He could trace his ancestry to the Mayflower Pilgrims, whom he celebrated in *Miles Standish.*

(3) Before taking up his work as professor at Bowdoin, he spent three years abroad in study.

(4) At the early age of fourteen he entered Bowdoin College, Maine.

(5) He died in 1882.

(6) From Bowdoin he was transferred to a professorship

at Harvard University, resigning in 1854 to give himself wholly to poetry.

(7) He was born at Portland, Maine, February 27, 1807.

(8) Nathaniel Hawthorne was a classmate at Bowdoin, and President Pierce, John P. Hale, and John S. C. Abbott were fellow-students.

(9) In 1855 *Hiawatha* appeared.

(10) The first volume from Longfellow's pen was *Voices of the Night*, 1839.

(11) Longfellow is more widely known and read in both England and America than any other American poet.

(12) His translation of Dante appeared between the years 1867 and 1870.

(13) The *Voices of the Night* included the *Psalm of Life* and several other pieces which became at once favorites with the people.

(14) At different times appeared versifications of New England tragedies and romances.

(15) From 1829 to 1835 Longfellow was a professor at Bowdoin.

(16) For many years his residence, the grand old house in Cambridge used by Washington as headquarters in 1775, was the very ideal of a poet's home.

(17) *Evangeline*, which appeared in 1847, was the first of his poems filling an entire volume.

(18) His very latest production, published in the *Atlantic* for May, 1883, is a nature poem; but he is the poet of man rather than of nature.

(19) *Hyperion*, published in 1839, and *Outre-Mer* in 1835, are written in poetic prose. His own favorite of all his poems was *Sandalphon*.

(20) While professor at Bowdoin he wrote some beautiful little poems and some magazine essays.

(21) *Evangeline* was hailed with delight when it was

published. Written in hexameter without rhyme, it had a quaintness of form that added greatly to the fascination of the story.

(22) *Hiawatha* wove into song a cluster of Indian legends.

(23) *Evangeline* narrated a pathetic romance of Acadia.

(24) Longfellow succeeded Professor Ticknor at Harvard.

(25) There is a literalness about his translation of Dante which has been highly commended.

(26) Longfellow's two prose works are not to be compared to his verse. He attached slight value to them.

(27) He loved children, was tender-hearted; and the gentleness of his spirit caused him to be loved by all who knew him or read his verses.

(*i*) Having rearranged and grouped the facts about Longfellow, write a connected biography, adding at the proper places other facts that you know about him or his poems.

(*j*) Read the following poem, *Yussouf*, by James Russell Lowell. Where do you find out first that Yussouf's son had been slain? How does it make you feel toward Ibrahim? and how toward Yussouf? Would you have felt the same had you been told this at the beginning of the poem? Who was trying to catch Ibrahim? Why did he select Yussouf's tent rather than some other kind man's for refuge? What does Yussouf mean by his "one black thought"? How can he say that his son is avenged? In telling this story in your own words, would you begin by saying that Ibrahim had killed Yussouf's son and had come to Yussouf's tent for refuge? Why not? Retell the story in simple prose for a little boy six years old.

A stranger came one night to Yussouf's tent,
Saying, "Behold one outcast and in dread,
Against whose life the bow of power is bent,
Who flies, and hath not where to lay his head;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes 'The Good.'"

"This tent is mine," said Yussouf, "but no more
Than it is God's; come in, and be at peace;
Freely shalt thou partake of all my store
As I of His who buildeth over these
Our tents his glorious roof of night and day,
And at whose door none ever yet heard Nay."

So Yussouf entertained his guest that night,
And waking him ere day, said: "Here is gold;
My swiftest horse is saddled for thy flight;
Depart before the prying day grow bold."
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,
Which shines from all self-conquest; kneeling low,
He bowed his forehead upon Yussouf's hand,
Sobbing: "O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!"

"Take thrice the gold," said Yussouf, "for with thee
Into the desert, never to return,
My one black thought shall ride away from me;
First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!"

(*k*) Read the following story of Peter Klaus, and then examine it carefully a second time to see if you can answer some of the following questions: In the paragraph marked (1) what does the descriptive word *sumptuously* tell you about the quantity of oats? about how the goat liked them? about the usual fare of the goat? Why does the story-teller say that Peter *shook his head*? What does that tell about his feelings? What picture does the word *mettlesome* produce? In paragraph (2) what is your feeling

when told that the mountain is *uninhabited?* And what was Peter's feeling when the lad *made signs* that Peter was to follow *silently?* What other descriptive words in this paragraph increase the same feeling? In paragraph (3) what is indicated by *his knees knocked together?* by *half-stolen glances?* What is implied by the descriptive word *inexhaustible?* Does it add to the mystery? Does it tell how often he drank? Between paragraphs (3) and (4) would you like to have been told that Peter slept twenty years? How would that have hurt the story? Where do you first find out that he slept twenty years? In paragraph (4) what hints do you receive that he had slept a longer time than he thought he had? In paragraph (5) what bold indications are there that it was a much longer time than you yourself had thought? What is indicated by their *stroking their chins?* In paragraph (6) why is the dog represented to be *old and worn-out?* What must have been Peter's feelings when the dog growled and showed his teeth? In paragraph (7) what are you told by the words *looked at one another?* What are you told by the words *he had lost all desire of asking any more questions?* What surprise is there in paragraph (8), and what words show that the truth is at last dawning on Peter?

(1) Peter Klaus, a goatherd of Sittendorf, who tended herds on the Kyffhäuser mountain, used to let them rest of an evening in a spot surrounded by an old wall, where he always counted them to see if they were all right. For some days he noticed that one of his finest goats, as they came to this spot, vanished, and never returned to the herd till late. He watched him more closely, and at length saw him slip through a rent in the wall. He followed him and caught him in a cave, feeding sumptuously upon the grains of oats which fell one by one from the roof. He looked up, shook his head at the shower of oats, but with all his care, could discover nothing further. At length he heard overhead the neighing and stamping of some mettlesome horses, and concluded that the oats must have fallen from their mangers.

(2) While the goatherd stood there, wondering about

these horses in a totally uninhabited mountain, a lad came and made signs to him to follow him silently. Peter ascended some steps, and, crossing a walled court, came to a glade surrounded by rocky cliffs into which a sort of twilight made its way through the thick-leaved branches. Here he found twelve grave old knights playing at skittles, on a well-levelled and fresh plot of grass. Peter was silently appointed to set up the ninepins for them.

(3) At first his knees knocked together as he did this, while he marked, with half-stolen glances, the long beards and goodly paunches of the noble knights. By degrees, however, he grew more confident, and looked at everything about him with a steady gaze — nay, at last, he ventured so far as to take a draught from a pitcher which stood near him, the fragrance of which appeared to him delightful. He felt quite revived by the draught, and as often as he felt at all tired, received new strength from application to the inexhaustible pitcher. But sleep finally overcame him.

(4) When he awoke, he found himself once more in the enclosed green space, where he was accustomed to leave his goats. He rubbed his eyes, but could discover neither dog nor goats, and stared with surprise at the height to which the grass had grown, and at the bushes and trees, which he never remembered to have noticed. Shaking his head, he proceeded along the roads and paths which he was accustomed to traverse daily with his herd, but could nowhere see any trace of his goats. Below him he saw Sittendorf; and at last he descended with quickened step, there to make inquiries after his herd.

(5) The people whom he met at his entrance to the town were unknown to him, and dressed and spoke differently from those whom he had known there. Moreover, they all stared at him when he inquired about his goats, and began stroking their chins. At last almost involuntarily, he did

the same, and found to his great astonishment that his beard had grown to be a foot long. He began now to think himself and the world altogether bewitched, and yet he felt sure that the mountain from which he had descended was the Kyffhäuser; and the houses here, with their fore-courts, were all familiar to him. Moreover, several lads whom he heard telling the name of the place to a traveller called it Sittendorf.

(6) Shaking his head, he proceeded into the town straight to his own house. He found it sadly fallen to decay. Before it lay a strange herd-boy in tattered garments, and near him an old worn-out dog, which growled and showed his teeth at Peter when he called him. He entered by the opening, which had formerly been closed by a door, but found all within so desolate and empty that he staggered out again like a drunkard, and called his wife and children. No one heard; no voice answered him.

(7) Women and children now began to surround the strange old man with the long hoary beard, and to contend with one another in inquiring of him what he wanted. He thought it so ridiculous to make inquiries of strangers, before his own house, after his wife and children, and still more so, after himself, that he mentioned the first neighbor whose name occurred to him, Kirt Stiffen. All were silent, and looked at one another, till an old woman said: —

"He has left here these twelve years. He lives at Sachsenberg; you'll hardly get there to-day."

"Velten Maier?"

"God help him!" said an old crone leaning on a crutch. "He has been confined these fifteen years in the house, which he'll never leave again."

He recognized, as he thought, his suddenly aged neighbor; but he had lost all desire of asking any more questions.

(8) At last a brisk young woman with a boy a twelvemonth old in her arms, and with a little girl holding her hand, made her way through the gaping crowd, and they looked for all the world like his wife and children.

"What is your name?" said Peter, astonished.

"Maria."

"And your father?"

"God have mercy on him, — Peter Klaus. It is twenty years since we sought him day and night on the Kyffhäuser, when his goats came home without him. I was only seven years old when it happened."

The goatherd could no longer contain himself.

"I am Peter Klaus," he cried, "and no other," and he took the babe from his daughter's arms.

All stood like statues for a minute, till one and then another began to cry: —

"Here's Peter Klaus come back again! Welcome, neighbor, welcome, after twenty years; welcome, Peter Klaus!"

(*l*) Now read the story of Rip Van Winkle in Washington Irving's *Sketch Book*, comparing and contrasting it with the story of Peter Klaus, and report on the following topics: —

(1) The relative amount of nature-description in the two stories. (2) The descriptions of people. (3) The prominence of the dog in each story. (4) Characters that are present in one story and absent in the other, especially the wife and son. (5) Features of the stories that are different because Peter is a goatherd and Rip an idle hunter. (6) Features of the stories that are different because the scene of one is laid in Germany and that of the other in Dutch New York. (7) Differences in the scenes in which the sleeper awakes. (8) Differences in the conversation when the lost one returns. (9) Humorous touches. (10) Differences in the conclusions of the two stories. (11) Which story do you enjoy the more, and why?

(*m*) To amuse a little boy about six years old, tell the story of another little boy who one day got lost in the woods. Tell how the lost boy, having wandered about until it was dark, crawled into a hollow tree and fell asleep; how his father came through the woods looking for him, and rested for a time by the tree, unaware that the boy was inside; how the next morning the boy, finding the end of a match in his pocket, lighted a fire to warm himself; and finally how, by means of the smoke, his whereabouts was discovered.

Or, tell the story of a boy who taught his dog to play hide-and-seek with him. He so trained the dog that when the boy hid in a closet the dog would come to the door and bark and scratch at it until the boy opened it. But one day having done something he ought not to have done, the boy hid in a closet to escape punishment. Whereupon the dog ran to the closet door and barked and scratched until the boy's mother came and opened it, and found the boy.

In telling either of these stories try to imagine what a boy would really think and feel and do under the circumstances. Write as you would speak if you were actually trying to interest and amuse a child. Speaking thus, you would not tell everything that occurred to you; you would select and emphasize the things that would please the child or rivet his attention. Other things you would pass over as unnecessary to your purpose.

(*n*) A pupil in one of the high schools of a large city, who was working one day after school hours in an upper room of the building, was accidentally locked in by the janitor. The boy wanted very much to get out, for it was his birthday, and there was to be a party in his honor at his home in the evening. His efforts to escape, besides bringing together several thousand people, resulted in the calling out of the fire department, the summoning of a large police force, and an order from the governor of the state for the despatch of troops to the scene; so that an account of the affair was published the next morning in the daily papers throughout the United States. Meanwhile the boy got home in time for the party. Can you imagine what he did? Tell the whole story from beginning to end. Relate it as if you were the boy's classmate and were explaining the occurrence to a friend of your own age in other high school.

(*o*) Find out some of the facts and events of the early history of the town in which you live, and write a narrative of them for a friend who lives in a distant city.

(*p*) Write a simplification of *Peter Klaus* or *Rip Van Winkle* for a younger brother.

51. Conversation and Dialogue in Stories. — Truth-telling applies to a story that is partly or wholly invented, as well as to a story that narrates actual events. A story is told to entertain or to instruct the reader; and an invented story will be just as entertaining or instructive as a story of actual events if the reader feels that it *might* easily be true, that things *could* have happened in just the way they are represented as happening in the story. One thing that helps to keep a story true and interesting, whether the story narrate events that happened or events that might have happened, is conversation and dialogue. We always read the conversation of a story with greater interest than the descriptive parts. Conversation tells us what kind of people are talking, how they differ from one another in their disposition or character or in their motives. We learn what people are from what they say and do. So conversation and events are equally important in a story. In the conversation given just below, which follows the story of the bear-killing (see Section 50, *b*), we can see from what is said that the speakers are surprised, incredulous, and impatient, though all are good-humored; we can imagine that they are accustomed to joke and to banter one another, and that the one who has killed the bear is trying to act as if killing a bear were a small matter to him.

Notwithstanding my excitement, I managed to saunter into the house with an unconcerned air. There was a chorus of voices: —

"Where are your blackberries?" "Why were you gone so long?" "Where's your pail?"

"I left the pail."

"Left the pail! What for?"

"A bear wanted it."

"Oh, nonsense!"

"Well, the last I saw of it, a bear had it."

"Oh, come! You didn't really see a bear?"

"Yes, but I did really see a real bear."

"Did he run?"

"Yes; he ran after me."

"I don't believe a word of it. What did you do?"

"Oh! nothing particular — except kill the bear."

Cries of "Gammon!" "Don't believe it!" "Where's the bear?"

"If you want to see the bear, you must go up into the woods. I couldn't bring him down alone."

Some stories can be told almost wholly in conversation; every story may contain some; and it is a good plan to use conversation wherever it can be brought in easily. We are always interested in what the people of a story say to each other. We shall see also (in Section 55) that conversation often helps us to avoid ambiguity.

Assignments.

52. (*a*) After reading the following story through, turn back to the beginning and notice the parts that are in quotation marks. The following questions will tell you what to look for. What does the first quotation tell you about Beethoven's admiration and surprise? What does the conversation between the brother and sister

reveal as to their worldly circumstances? as to her appreciation of music? as to her character and his? What do "Let us go in" and Beethoven's next words show as to his disposition, appreciation of others in spite of their poverty? What does the question "What can we go in for?" tell you about his companion? What do "Pardon me," etc., and the speeches of Beethoven following show as to his character? What does his last speech to the brother and sister tell you of his character? Why does he repeat his farewells and his promise?

It happened at Bonn. One moonlight winter's evening I called upon Beethoven; for I wished him to take a walk, and afterwards sup with me. In passing through a dark, narrow street, he suddenly paused. "Hush!" he said, "what sound is that? It is from my Sonata in F. Hark! how well it is played!"

It was a little, mean dwelling, and we paused outside and listened. The player went on; but, in the midst of the finale, there was a sudden break; then the voice of sobbing. "I cannot play any more. It is so beautiful; it is utterly beyond my power to do it justice. Oh, what would I not give to go to the concert at Cologne!"

"Ah! my sister," said her companion, "why create regrets when there is no remedy? We can scarcely pay our rent."

"You are right, and yet I wish for once in my life to hear some really good music. But it is of no use."

Beethoven looked at me. "Let us go in," he said.

"Go in!" I exclaimed. "What can we go in for?"

"I will play to her," he said, in an excited tone. "Here is feeling — genius — understanding! I will play to her, and she will understand it."

And, before I could prevent him, his hand was upon the door. It opened, and we entered.

A pale young man was sitting by the table, making shoes; and near him, leaning sorrowfully upon an old-fashioned

piano, sat a young girl, with a profusion of light hair falling over her face.

"Pardon me," said Beethoven, "but I heard music and was tempted to enter. I am a musician."

The girl blushed, and the young man looked grave and somewhat annoyed.

"I — I also overheard something of what you said," continued my friend. "You wish to hear — that is, you would like — that is — shall I play for you?"

There was something so odd in the whole affair, and something so comical and pleasant in the manner of the speaker, that the spell was broken in a moment.

"Thank you," said the shoemaker; "but our piano is so wretched, and we have no music."

"No music!" echoed my friend; "how, then, does the young lady —" He paused, and colored; for, as he looked in the girl's face, he saw that she was blind. "I — I entreat your pardon," he stammered. "I had not perceived before. Then you play by ear? But where do you hear the music, since you frequent no concerts?"

"We lived at Bruhl for two years, and while there, I used to hear a lady practising near us. During the summer evenings her windows were generally open, and I walked to and fro outside to listen to her."

She seemed so shy that Beethoven said no more, but seated himself quietly before the piano and began to play. He had no sooner struck the first chord than I knew what would follow. Never, during all the years I knew him, did I hear him play as he then played to that blind girl and her brother. He seemed to be inspired; and, from the instant that his fingers began to wander along the keys, the very tone of the instrument seemed to grow sweeter and more equal.

The brother and sister were silent with wonder and rap-

ture. The former laid aside his work; the latter, with her head bent slightly forward, and her hands pressed tightly over her breast, crouched down near the end of the piano, as if fearful lest even the beating of her heart should break the flow of those magical sounds.

Suddenly the flame of the single candle wavered, sank, flickered, and went out. Beethoven paused, and I threw open the shutters, admitting a flood of brilliant moonlight. The room was almost as light as before, the moon's rays falling strongest upon the piano and player. His head dropped upon his breast; his hands rested upon his knees; he seemed absorbed in deep thought. He remained thus for some time. At length the young shoemaker rose and approached hir ı eagerly.

"Wonderful man!" he said, in a low tone. "Who and what are you?"

"Listen!" said Beethoven, and he played the opening bars of the Sonata in F. A cry of recognition burst from them both, and exclaiming, "Then you are Beethoven!" they covered his hands with tears and kisses.

He rose to go, but we held him back with entreaties. "Play to us once more — only once more!"

He sufferèd himself to be led back to the instrument. The moon shone brightly in through the window, and lighted up his glorious, rugged head and massive figure. "I will improvise a Sonata to the Moonlight!" said he, looking up thoughtfully to the sky and stars. Then his hands dropped on the keys, and he began playing a sad and infinitely lovely movement, which crept gently over the instrument, like the calm flow of moonlight over the dark earth. This was followed by a wild, elfin passage in triple time — a sort of grotesque interlude, like the dance of sprites upon the lawn. Then came a swift agitato finale — a breathless, hurrying, trembling movement, descriptive of flight,

and uncertainty, and vague impulsive terror, which carried us away on its rustling wings, and left us all in emotion and wonder.

"Farewell to you!" said Beethoven, pushing back his chair, and turning toward the door — "farewell to you!"

"You will come again?" asked they, in one breath.

He paused and looked compassionately, almost tenderly, at the face of the blind girl.

"Yes, yes," he said hurriedly, "I will come again, and give the young lady some lessons! Farewell! I will come again!"

Their looks followed us in silence more eloquent than words till we were out of sight.

"Let us make haste back," said Beethoven, "that I may write out that Sonata while I can yet remember it."

We did so, and he sat over it until long past day dawn. And this was the origin of that Moonlight Sonata with which we are all so fondly acquainted.

(*b*) Read the following selections with especial attention to the conversation in each. What does each bit of conversation tell you of the character, disposition, or motive of the person speaking?

. . . The next moment three dark objects darted out from the island and came straight towards us. How swiftly they approached, growing larger every moment, till the great unwieldy forms were close upon us! Now for it!

Setting my teeth, I aimed at the foremost, — he was now within fifty yards, — and fired! Almost at the same instant another report rang out. The moose fell headlong into the snow. There was a great snorting and crashing through the brush; the other two swept past me like the wind, and on into the forest. The wounded moose, too, had bounded to his feet, and with a hideous whine he came floundering heavily on. In my excitement I had jumped up from my hiding-place, shouting and brandishing my gun.

"Run! run for your life!" shouted Lewey. "Get among spruces!" The moose had already caught sight of me, and came rushing up the bank with a great gnashing and grinding of its teeth. No time for bravado! I dropped my gun and ran — as fast as a fellow can on snow-shoes — back into the woods. A clump of low, dense spruces were growing near. I made for them, — the moose after me, — and, diving in amid the thick, prickly branches, went down on my hands and knees and scrambled aside under the boughs, spider-like. The moose crushed into the thicket, snorting and thrashing about not ten feet from where I lay.

"Lie flat!" yelled Lewey's voice from somewhere outside. "Don't stir!"

Bang! followed by another crash and a noise of struggling. I crawled out and saw Lewey standing near, with the smoke still curling from his gun.

"Much hurt?" exclaimed he, seeing me on all fours.

"Not a scratch!" cried I, jumping up.

A Yankee would have laughed at me heartily. Lewey[1] merely remarked, "He 'most have you," and turned to look at the moose, which we found dead.

At a certain moment in the battle of Shiloh the national troops, thirty thousand strong, were thrust back nearly to the river. The reënforcements had not arrived; a part of the command was broken; thousands had been taken prisoners, and thousands had fled to the rear. At this juncture General Buell came upon the field in advance of his troops, still miles away. It was the darkest moment of the day. He rode up to Grant near the river, and seeing the crowd of cravens there, supposed that all was lost.

"What preparations have you made for retreating, General?" he inquired.

[1] Lewey was an Indian.

Grant replied, "I haven't despaired of whipping them yet."

"But if you should be whipped," said the other, "how will you get your men across the river? These transports will not take ten thousand men."

"If I have to cross the river," said Grant, "ten thousand will be all I shall need transports for."

Sir James Sievewright, the Minister of Public Works in the Cape Colony, told me that he once called upon Kruger with a certain duke, who was by no means conceited, but was somewhat deficient in diplomatic address. The conversation, as I recall it, ran about as follows. Of course it was conducted by means of an interpreter.

Duke: "Tell the President that I am the Duke of —— and have come to pay my respects to him."

Kruger gives a grunt, signifying welcome.

Duke (after a long pause): "Ah! tell him that I am a member of the English Parliament."

Kruger gives another grunt, and puffs his pipe.

Duke (after a still longer pause): "And — you might tell him that I am — er — a member of the House of Lords — a Lord — you know."

Kruger puffs as before, and nods his head, with another grunt.

Duke (after a still more awkward pause, during which his Grace appears to have entertained doubts as to whether he had as yet been sufficiently identified): "Er — it might interest the President to know that I was a Viceroy."

Kruger: "Eh! what's that — a Viceroy?"

Duke: "Oh, a Viceroy — that is a sort of a king, you know."

Kruger continued puffing in silence for some moments, obviously weary of this form of conversation. Then, turn-

ing to the interpreter, he said gruffly, "Tell the Englishman that I was a cattle-herder."

This closed the interview. — *Harper's Magazine*, 94 : 30.

(*c*) Turn back to Browning's *Tray* (Section 18, *a*). What is the character of the man whose words are put in quotation marks through most of the poem? Does he appreciate Tray's heroism? Is he an ignorant man? Would he care much if the dog drowned? What does he think about the relative merits of instinct and reason? Would you call him cold-hearted? Does the man who speaks at the end of the poem betray his character by what he says? Does the man who tells the story (his words are not in quotation marks) sympathize with the other speakers in their ideas? What words show that he is more appreciative of real heroism than the others? What words show that he is on this occasion moved to sarcasm? Does he think that man is in all things superior to the lower animals?

(*d*) Turn back to "The Advice of Polonius to Laertes" (Section 18, *c*). Is Polonius a young or an old man? What makes you think so? Which of the following words apply to him?

Imprudent, cautious, reckless, daring, careless, discreet, experienced, observing, time-serving, worldly-wise.

(*e*) What traits of Lincoln's character do you recognize in the Gettysburg speech? (Section 18, *b*.)

(*f*) Supply the omitted portions of the conversation below, putting in also any brief descriptions or explanations that are fitting.

We now began to suffer all the tortures of thirst after our perilous adventure, and our subsequent struggle through the bushes and along the ridge. There was no sign of a spring anywhere near; the cliffs were bleached with the wind, and not so much as a drop of water could be found in any of the hollows that had been washed in the rocks by the rain. In this extremity, we sat down on a bank of moss, ready to die of thirst, and began to think we should have to return without getting a sight of the valley on the

other side of the cliff, when I observed a curious plant close by, nearly covered with great bowl-shaped leaves.

"Abraham," said I, "maybe there's water there!"

"Maybe there is," said Abraham; "let us look."

We jumped up and ran over to where the strange plant was, and there we beheld the leaves half full of fine clear water!

"There! what do you think of that, Abraham? Isn't it refreshing? You see it requires a person like me to find fresh water on the top of a mountain where there are no springs."

"Yes, yes," quoth Abraham, slowly, "but maybe it's poison."

"Sure enough — maybe it is! I didn't think of that," said I, very much startled at the idea of drinking poison. "Suppose you drink some and try. If it doesn't do you any harm, I'll drink some myself in about half an hour."

"Well, I should like a good drink," said Abraham, thoughtfully; "there's no denying that. But . . . . . ."

"Very good," said I, "that's a fair bargain. Come on, Abraham."

So we cut the stems of two large leaves, containing each about a pint of water, and sat down on a rock.

"Your health," said I, raising my bowl; "long life and happiness to you, Abraham!"

"Thank you," said Abraham; "the same to you!"

". . . . . ?" I asked, seeing that my friend kept looking at me without touching the contents of the bowl.

". . . . . ."

"Drink away, then!"

"Here goes!"

But it was not "here goes," for he still kept looking at me, without drinking.

"Well," said I, ... , ". . . . . ?"

". . . . . ," cried Abraham, ". . . . . ."

"Nonsense, man! I'm waiting for you!"

"Go ahead then."

"Go ahead."

Here there was a long pause, and we watched each other with great attention. At last, entirely out of patience, I lowered my bowl, and said: —

". . . . . ?"

". . . . . ."

"Then, why did you propose that we should drink this poison together? for I verily believe it must be poison, or it wouldn't look so tempting."

". . . . . ."

"Did I? Give me your hand, Abraham; I forgot that." Whereupon we shook hands, and agreed to consider it not whiskey-punch, but poison, and drink none at all.

Our thirst increasing to a painful degree, we were about to retrace our steps, when I observed a little bird perch himself upon the edge of a leaf not far off, and commence drinking from the hollow. I told Abraham to look.

"Sure enough," said he, "birds don't drink whiskey-punch."

"No," said I, "God Almighty never made a bird or a four-legged beast yet that would naturally drink punch or any other kind of poison. It must be water, and good water, too; for birds have more sense than men about what they drink. So here goes, whether you join or not."

"And here goes, too!" cried Abraham; and we both, without hesitating any longer, emptied our bowls to the

bottom; and so pure and delicious was the water that we emptied half a dozen leavesful more, and never felt a bit afraid that it would hurt us.

(*g*) Quote from recollection or, in part, invent a conversation between two boys, one of whom accuses the other of not having played fair, in some game, the other denying the accusation and trying to explain. Or, try the next.

(*h*) Perhaps you have overheard two men talking about some candidates for office, one upholding one candidate, and another a second candidate. Write a dialogue (using fictitious names) showing what each thinks of the other's candidate and of his own.

(*i*) A boy to amuse his younger sister who was ill, read stories to her from an old and well-worn volume of a story-paper. After a time he came to a story that ran as follows:—

"GOOD FOR THE MAYOR."

"The following incident took place a few years ago in a city of Tennessee. A poor little girl was peddling apples in the railway station. A train was on the point of starting. Almost at the last moment a tall, well-dressed passenger stepped from the cars and called to the girl for fifteen cents' worth of apples. The girl counted them out and gave them to him. As he moved toward the car, fumbling in his pocket as if for his purse, the train began to move. Dropping the apples into his coat pocket, the stranger jumped on the last car. The little girl ran eagerly after the moving train, holding out her hand for the money. The passenger, however, paid no attention to her. As the train rounded the curve he laughed and began eating one of the apples. By good luck the mayor happened to be among the bystanders — a veteran of the war, with a tender heart and a contempt for all meanness. He —"

But at this point the page had been torn off. Not to disappoint his sister, who was following the story intently, the boy went on as if nothing were amiss, making up a conclusion out of his own

head. Now, do you do the same. Only, for the sake of bettering the story, rewrite it from the beginning in your own words. Make any changes that you think will improve it. You may add to the beginning part anything that seems necessary to make the end come out right. But beware of adding too much. Beware also of introducing anywhere in the story an incident that is improbable or inconsistent. Do not overlook the title; it may suggest something. Remember also that the story is for a little girl three or four years younger than you are.

(*j*) Fill the blanks in the following story as ingeniously as you can.

"A professor of universal knowledge" had put up his sign near the palace of an Oriental prince, who suddenly came in upon the pretender, and put his wisdom to the test.

"So thou knowest all things?" said the King; "then tell me to-morrow morning these three things only, or thou shalt lose thy head: First, how many baskets of earth there are in yonder mountain. Secondly, how much is the King worth. And, thirdly, what is the King thinking of at the time."

The professor was distressed beyond measure, and in his apartments rolled upon the carpet in agony, for he knew that he must die on the morrow. His servant learned the trouble, and offered to appear before the King and take his chance of answering the questions. The next morning the servant, clothed in his master's robes, presented himself to his Majesty, who was deceived by his appearance, and the King proceeded: —

"Tell me, how many baskets of earth are in yonder mountain."

". . . . . ."

The King had to be satisfied, and proceeded: "Now, tell me how much the King is worth."

". . . . . ."

This was so witty an escape, that the King laughed, and went on: "Now, once more, tell me what I am thinking of."

". . . . . ."

"Well done," said the King, "you shall have your reward, and your master shall not lose his head."

(*k*) Retell the following story, introducing conversation in appropriate places. Invent a name for the innovating and revolutionary person who suggested the abolition of the custom. To what official did he speak about it? What did the official reply? What arguments were used and how were they met? What was said on either side as the two men parted? How did the question come up in 1834? Who suggested giving the wood to the poor? What sort of person was he? What did he say, when did he say it, and to whom? What reply was made to him? In what spirit was it made? What was his retort?

Ages ago a mode of keeping accounts in the Exchequer by means of notched sticks was introduced. In the course of time the celebrated Cocker was born and died; then Walkinghame, the author of the "Tutor's Assistant," and a multitude of accountants, actuaries, and mathematicians who discovered and published means of account-keeping by ordinary arithmetic, far more ready, and which in their everyday transactions, everybody used; but official routine looked upon these notched sticks as part of the Constitution, and the Exchequer still continued to be kept by these willow tallies. But toward the end of the reign of George III, it occurred to some innovating and revolutionary spirit to suggest the abolition of this barbarous custom, and immediately all the red tape in all the public departments turned redder at the idea of so bold a conception; and it was not until the year 1826 that the custom of keeping these Exchequer accounts by willow tallies ceased. In 1834 it was found that a large accumulation of these tallies had grown in the course of time, and the question arose, what was to

be done with these old, worm-eaten, useless bits of wood? They were housed at Westminster. Common sense would have suggested that they should have been given to some of the poor miserable people who abounded in that neighborhood, for fire-wood; but official routine could not endure that; and, accordingly, an order was given that they should be burned privately. They were burned in a stove in the House of Lords; but the stove being overheated with them, set fire to the panelling of the room, the panelling set fire to the House of Lords, the House of Lords set fire to the House of Commons, and the two houses were reduced to ashes. — DICKENS.

(*l*) Read carefully Macaulay's *Horatius*. Then, following the same plan, write an original story entitled "How Three Brave Americans held a Bridge against a Body of Spanish Troops."

(*m*) Complete the following stories for a little boy of six or seven years. What questions will he ask when the story is interrupted?

(1) Some years ago a boy in New Hampshire found a very young cub near Lake Winnipeg and carried it home with him. It was fed and brought up about the house of the boy's father and became as tame as a dog.

Every day its youthful captor had to go to school at some distance, and by degrees the bear became his daily companion. At first the other scholars were shy of the creature's acquaintance, but ere long it became their regular playfellow, and they delighted in sharing with it the little store of provisions which they brought, for their dinners, in small bags. After two years of civilization, however, the bear wandered to the woods, and did not return. Search was made for him, but in vain.

Four succeeding years passed away, and in the interval many changes occurred in the school. An old dame had succeeded to the ancient master, and a new generation of

pupils had taken the place of the former ones. One very cold winter day, while the schoolmistress was busy with her humble lessons, a boy chanced to leave the door halfway open on his entrance, and suddenly a large bear walked in. . . .

(2) A farmer in France, one day looking through the hedge in his garden, observed a wolf walking round a mule, but unable to get at him on account of the mule's constant kicking with his hind legs. As the farmer perceived that the beast was so well able to defend himself, he did not interfere. After the attack and defence had lasted a quarter of an hour, the wolf ran off to a neighboring ditch, where he several times plunged into the water. The farmer imagined that he did this to refresh himself after the fatigue he had sustained, and had no doubt that the mule had gained a complete victory; but . . .

53. Pictures in Stories and Stories in Pictures. — A story gives to the reader a succession of pictures. Every time the scene changes he makes another mental picture. In the story about Beethoven (Section 52, *a*) the first picture the reader makes is the picture of two men (Beethoven and his companion) standing in the street before the little house, listening to the music, the next picture is of Beethoven impulsively opening the door, his friend following him; the next is of Beethoven, the shoemaker, and the girl, engaged in conversation; then follows a picture of the three in changed attitudes, with Beethoven at the piano; then we have the scene of recognition, the scene as Beethoven improvises the Moonlight Sonata, and the farewell scene. If we are very much interested we find ourselves picturing not only the most prominent scenes

but also the minor scenes that are merely hinted at in the story.

The descriptive words of a story make pictures for us, and so do the conversations. When our minds are active as we read, we sometimes fancy that we see gestures and attitudes and changes of facial expression as the conversation proceeds, even though these are not mentioned in the story. The pleasure of reading is doubled for one whose mind has the picture-making habit. In writing stories, then, we help our reader by making definite pictures of the successive scenes that constitute the narrative and by using picture-words. Again, when we look at a drawing or a painting we see of course only one scene; yet frequently this scene will suggest one that ought to precede and one that ought to follow; and we say of such a drawing or painting that it tells a story; for we can easily imagine what happened before and what probably happened after. A story that is thus invented from a drawing or painting or from a picture of any other kind will be interesting if it might be true; that is, if it agrees with the part that the picture tells.

We can even imagine a picture from a number of words, such as "They all tumbled into the water," and then can make up a story answering the questions, who were *they?* what occasion brought them to the water? were they on a bridge or in a boat? how did the accident happen? and what was the result of their misfortune? how did they get out again? and what did they say to one another after the rescue? Sometimes a single word will be enough to set our minds busy with pictures that tell a story. It will suggest perhaps

very different stories to different people, but each story may be a good one.

Assignments.

54. (*a*) In the story about Beethoven (Section 52, *a*), what do you see as you read the word "Hush"? Is there a gesture in your picture? What tone of voice do you imagine that you hear as you read, "Ah! my sister! why create," etc.? What pictures, if any, do you see as you read that the flame of the candle "wavered, sank, flickered, and went out"? "they covered his

FIGURE 17.

hands with tears and kisses"? "the dance of sprites upon the lawn"? There are many other pictures in the story; see how many come before your mind as you reread from the beginning.

(*b*) Look at the picture of the tug-of-war on this page (Figure 17); think what must have preceded the situation that appears in the picture. Do the two groups look as if they belong in the same grade at school? Imagine the little fellows on the right talking the week before about a challenge that they had received. After some conversation they decided to accept on certain terms as to the numbers on each side. Imagine some demurring at first on the part of the big fellows, but finally an agreement. How was the rope

procured for the occasion? Is there anything in the picture to indicate which side is going to win? What should the next picture show? How does the contest end? Now write a story of the whole affair, following, if you wish, this plan: —

(1) The —— class decides to challenge the boys of the —— school to a tug-of-war. (2) Challenge received; the boys of —— school talk it over, and decide to accept on certain terms. (3) Demurring and final agreement. (4) Procuring the rope and testing it. (5) The wavering fortunes of the contest. (6) The end with victory for ——. Introduce some conversation under (1), (2), and (3) if you can, giving names to the speakers, and their exact words.

(*c*) Read the story of Diogenes in any history of Greece or in the encyclopædia. The following is from Myers's *General History:* —

"The typical representative of this sect [Cynics, a sect of most rigid and austere morals] is found in Diogenes, who lived, so the story goes, in a tub, and went about Athens by daylight with a lantern, in search, as he said, of a *man.*"

Now look at the picture, page 165 (Figure 19), noticing the expressions on the faces of the three citizens, and the look on Diogenes' face. Why does Diogenes turn away from these men? What does his gesture mean? Is one of the citizens saying something to Diogenes? What probably is it? Now imagine the different scenes, both before and after this picture, as Diogenes passed along the streets, and his return to his tub after his fruitless quest. Write a story about "An Afternoon with Diogenes."

(*d*) Invent a brief story suggested by the picture of the man whittling out a boat for the boy who is standing near, page 166 (Figure 20). Imagine the conversation as the boat is being made. Perhaps one of the following titles will suggest a story: "The Wreck of the Mary Ann," "The Lost Schooner," "A Vessel without Sailors."

(*e*) Write an account suggested by the words, "They all tumbled into the water." Follow the suggestions given in Section 53 (end), or, better still, make up the whole story yourself.

(*f*) Write a story of "The Last Half," suggested by the picture of the foot-ball game on this page (Figure 18). Use names, and give an account of the last half as if you were a spectator, or a member of the team. Imagine the scenes following this picture.

(*g*) Imagine a crowd on a city street corner gathered about some members of the Salvation Army. One member of the army, a young man, is telling the story of his life. An excited old man is pushing through the crowd trying to make his way toward the

FIGURE 18.

speaker. Does this suggest a story to you? If so, write it briefly. If not, try one of the next two, (*h*) or (*i*).

(*h*) Imagine a farm-house with a crowd of farmers and their wives in the front yard, all looking at an auctioneer, who is mounted on an old chair, selling the household goods which are piled about in confusion. Apart from the crowd, and half concealed by the trunk of a large tree, stands a little boy, crying bitterly. An old dog is gazing up at the boy with wonder. A motherly-looking woman has left the crowd and is on her way to the boy. A farmer, evidently her husband, looks after her approvingly. Write the story suggested.

FIGURE 19.

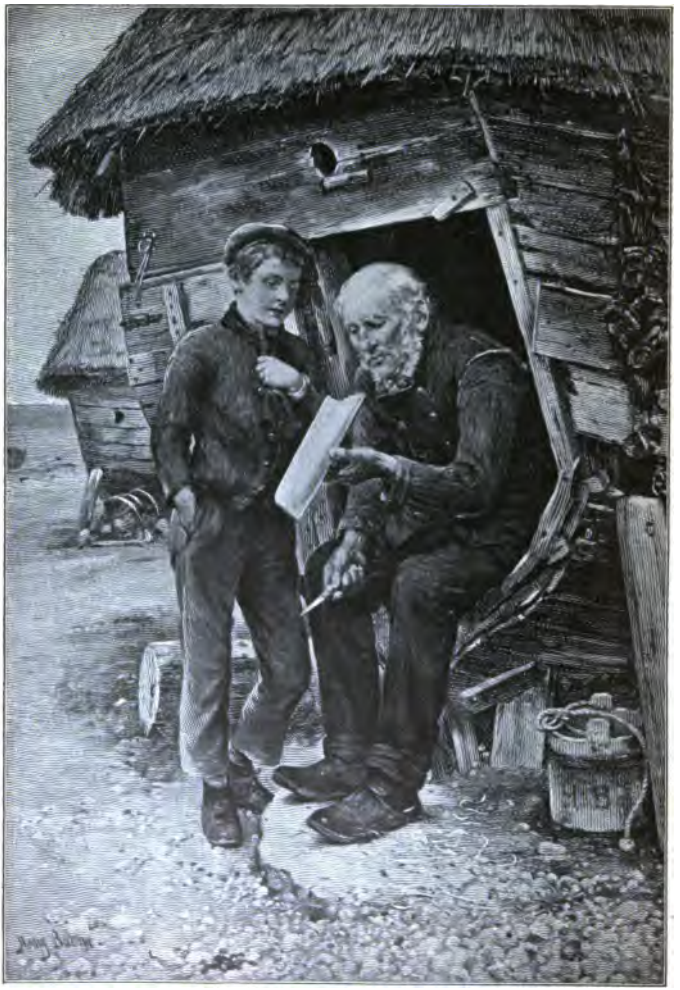


FIGURE 20.

(*i*) Boys in swimming close to city; policeman on the bank near their clothes. Does this suggest a personal experience? Tell the story, using fictitious names.

(*j*) Write a brief account of an exciting event on the school ground or on the street, using fictitious names. Then tell what led up to it, and what followed it. Revise what you have written, arranging it all in time order. Bring both accounts to the class.

(*k*) It is said that Horace Greeley, whose penmanship was almost illegible, wrote the first of the letters given below, in reply to an invitation to lecture. Imagine his astonishment on receiving by return mail the second letter. Continue the correspondence in the same vein, writing one letter in Mr. Greeley's name and one in Mr. Castle's.

TRIBUNE OFFICE, NEW YORK,
May 2, 1869.

Dear Sir: I am overworked and growing old. I shall be sixty next February 3d. On the whole, it seems I must decline to lecture henceforth, except in this immediate vicinity, if I do at all. I cannot promise to visit Illinois on that errand — certainly not now.

Yours,

HORACE GREELEY.

HON. M. B. CASTLE, Sandwich, Ill.

SANDWICH, ILL., May 12, 1869.

HON. HORACE GREELEY,
NEW YORK TRIBUNE.

DEAR SIR: Your acceptance to lecture before our association next winter came to hand this morning. Your penmanship not being the plainest, it took some time to translate it; but we succeeded, and would say, your time, February 3d, and terms, $60, are entirely satisfactory. As you suggest, we may be able to get you other engagements in the immediate vicinity; if so we will advise you.

Yours respectfully,

M. B. CASTLE.

(*l*) Imagine two boys pushing with all their might against a door which seems to be opening slowly. Through the widening crack is seen a farmer's hired man with his shoulder against the door. A ferocious dog is waiting to rush through. In the background stands the farmer with a big whip in his hand. Can you make up any story that will account for this strange situation?

(*m*) Can you make up a story that will account for the following picture? Two schoolgirls in modern dress talking with an excited, gesticulating old man in the costume of an ancient Greek with a peculiar musical instrument in his hand.

(*n*) Can you make up a story in which the exclamation "Stupid!" occurs? Try it.

55. The Phraseology of Narration. — In trying to keep a story true we find that one of the difficulties is to make the verbs tell the right time. One who is careful to relate events precisely as they were, will mean two things by the two sentences that follow: —

(1) The umpire came up and ordered the players back to their places.

(2) The umpire while coming up ordered the players back to their places.

By sentence (1) he will mean that the order was not given until after the umpire had come up; by sentence (2) he will mean that it was given before the umpire reached the group of wrangling players. The following forms mean the same as sentence (1), and just below is another form of sentence (2). It is convenient to be able to manage all of these forms with a knowledge of the exact time that they indicate.

(1) The umpire { after coming up / who had come up / having come up } ordered the players back to their places.

(2) The umpire, as he was coming up, ordered the players back to their places.

It should be noticed that the words "coming up," if used without the word "while" or "after," might not give to the reader the precise meaning intended.

The participial construction, illustrated by the words "coming" and "having come," is especially useful in story-telling because it enables us to avoid using the word "and" too much. In revising what we have written, it is well to see if some of the *and's* would not better be omitted in favor of the participial construction, or supplanted by one of the following expressions: *though, if, since, because, as soon as, while, after, before, at the same time, then, next, whereupon, presently, soon, immediately, whereat, after a short time, however, yet, still, but, at last, meanwhile.* The participle is also useful in story-telling when a short explanation is to be introduced. Thus: —

"Send full particulars of the flood," telegraphed the editor, *meaning* the overflow of the Connecticut River. "You will find them in Genesis," was the answer he received *after waiting* an hour beyond the usual time of going to press.

So, too, when a short description is to be added to the dialogue: —

"He's got me now," thought Tom, *trying* to hurry by unnoticed.

"Tom, I'd like to speak to you," said the minister, *planting* himself directly in Tom's way.

The participle used in this way sometimes saves an awkward repetition of the subject, or of the pronoun "he," which is often overworked. The same saving is often effected by the use of a relative clause.

(1) "The umpire had come up while the players were disputing. He ordered them to their places."

(2) "The umpire, who had come up while the players were disputing, ordered them to their places."

Pronouns both relative and personal are employed so often in story-telling that there is danger of ambiguity if the writer is not careful. The reader cannot tell from the following sentence which boy is going to call for the other: "Charles said to Henry that he should call for him in the morning." In such sentences direct quotation makes the meaning clear; thus, Charles said to Henry, "I shall call for you in the morning"; or, "You should call for me in the morning"; or, if some other person about whom they have been talking is meant, Charles said to Henry, "I shall call for him in the morning"; or, "You should call for him in the morning," — according to the meaning intended.

One of the commonest faults in the phraseology of narration is the use of "says he" for "said he"; "says I" for "said I"; and similar confusion of present and past time: "He comes running" for "He came running."

Assignments.

56. (*a*) In the following combine the first two sentences, making the second a relative clause. Also combine the third and fourth sentences, making the third a participial phrase. Add short explanatory or descriptive words to the dialogue where the dashes appear, using not only "said the duke," or "asked the bishop," but employing also the participle.

An inquisitive French bishop once caught a Tartar in the Duke de Roquelaure. The duke was passing in haste through Lyons. He heard the bishop hail him with "Hi! Hi!" The duke stopped

"Where have you come from?" —— —— ——

"Paris," —— —— —— —— —— —— —— ——

"What is there fresh in Paris?" —— —— —— —— —— —— —— ——

"Green peas," —— —— —— ——

"But what were the people saying when you left?" —— —— —— ——

"Vespers."

"Goodness, man!" —— —— —— —— —— ——, "who are you? what are you called?"

"Ignorant people call me 'Hi! Hi!' Gentlemen call me the Duke de Roquelaure. Drive on, postilion!"

(*b*) Look over two or three stories that you have written, to see if you can improve the conversation by adding short explanatory or descriptive words. Do not make any additions unless they occur to you readily as you read. They do not help unless they seem to be needed.

(*c*) Fill the blanks of the following story with words selected from the following list: *which, one day, at once, but, well, and, finally, at last, then, indeed, once, however, so, next, who, whereupon, too, for, now.*

—— there was a wealthy English book-lover —— long believed that a certain rare book —— he possessed was the only one of the kind in the world. ——, ——, he learned that there was another copy in Paris. —— crossing the Channel, he made his way —— —— to the rival owner's home. "You have a copy of this book in your collection?" he asked. "Yes." "—— I want to buy it." "——, my dear Sir," protested the Frenchman. "I will give you a thousand francs for it." "—— I tell you it isn't for sale." "I'll give you two thousand." "——, I do not wish to sell it at any price." —— the Englishman offered five thousand, —— ten thousand, —— —— twenty thousand francs. The Frenchman —— —— let him have the

treasure for twenty-five thousand, —— the Englishman counted out the money, examined the purchase, —— smiling with satisfaction cast the book into the fire. "Heavens! man, are you crazy?" cried the dismayed Parisian. "No," said the Englishman, coolly, "—— I —— possess a copy of that book. I thought it a unique; —— I was mistaken. ——, ——, I *know* it is a unique."

(*d*) Look over one of the stories that you have written, in order to see if you can insert with advantage any of the words of connection given in the list beginning "*though, if,*" etc., in Section 55.

(*e*) Make the verbs of the following express the right time:—

I was going over the bridge the other day, and I run against Pat Hewins. "Hewins," says I, "how are you?" "Pretty well," says he, "thank you, Donnelly." "Donnelly!" I cries, "that's not my name!" "No more is mine Hewins!" says he. So he looks at me, and I looks at him, and it turned out to be neither of us.

(*f*) Look over one of your stories to see if the verbs express the right time, noticing especially if in any part of the story you have changed from past to present time, without reason.

(*g*) Notice in the following that it is not clear to whom the pronouns refer. Change to direct quotation, and notice the effect on the pronouns, and the consequent effect on the clearness of the passage.

He said that he had offered him five dollars for it, but that he found he had paid too much, as the next day another fellow had offered him one for three. But he wouldn't take it back. He would rather lose the dollar than go back on a bargain once made. His father told him he should be more careful than he had been in that trade. He had taken him in too easily. He ought to find out the price of things before he decided to buy. He always did. This would teach him a lesson, he said.

(*h*) Now write the conversation of (*g*) in another way, under-

standing the pronouns to refer to different persons from those assumed in the conversation just written.

(*i*) In the following, get rid of some of the *and's* (1) by using the participial construction; or (2) by using a relative clause; or (3) by simply putting a comma, a semicolon, or a period, in place of the word *and;* or (4) by using such a word as *for, because, since, though, hence,* to express the relation more accurately. Try each one of these devices with each *and,* in order to see which one is most appropriate.[1]

On the next day, King Alexander called to him his dukes and his captains, and they brought up their men in fifties and in hundreds and in thousands, till they were assembled on the plain; and Alexander rose on high and told them how that he had seen the might of the Persians, and he encouraged them and told them that never should the crowds of the Persians equal the Greeks, for, said he, "It takes many flies to make war on wasps, be they but few;" and all the army laughed, and rejoiced in his bravery and knowledge. Now, by this time, Darius had assembled his host, and led them forth on the plain to the shores of Granton, and there he set up the tents, and prepared him a royal seat and passed his army before him in review. First the war chariots drove by, drawn by swift coursers, and on either side the chariots were set with scythe blades, keen and sharp as knives, then the knights passed him in full armor, and every man followed by his squire and his foot-men, and then passed a host of archers and crossbowmen; and as each host passed, they went on into the field and set themselves in array, and the knights mounted their huge war horses. And on their side the Greeks were drawn up in array, and Alexander was at their head, mounted on his steed Bucephalus, the best horse under heaven. Now Alex-

[1] Observe, however, that the *and's* in this passage are not the result of carelessness in composition; they are used intentionally in order to give a quaint, old-fashioned turn to the language.

ander spurred out into the open space and rode before the army of the Persians, and dared any of their champions to come out and fight with him, but not one of them durst meet him, for their hearts were stricken with fear.

So with the sound of trumpets both sides advanced to the attack, and in a few minutes they were at the sword's point. The tale tells that for two miles there was a fight all along the line between the Persian and the Greek knights. From sunrise to sunset the slaughter lasted and both sides fought bravely, the air was thick with arrows, a hail storm of winged darts; and now the Persians began to give way, their noblest captains were dead, and nowhere had they driven back the Greeks. King Darius had set himself on his golden car at the early dawn, and all day he had watched the fiercest of the fight, and messengers had told him of what befell, but in the end he lost hope, and took to flight; and suddenly darkness came upon the land, so that men feared to move, for the great war chariots were thundering over the plain, and whoso got in their way was cut to pieces by the blades on their wheels, and the hosts of Persians were mowed down like corn before them. So Darius reached the Granton which his men had crossed so proudly the day before, and he rejoiced that he found it frozen over, and many of his great nobles were with him. Then after him came the flying host of the Persians, and on they came, till the broad stream was covered with men and horses. But their weight was too much for the ice, and it bent down and broke away from the banks, and then of a sudden it broke into thousands of pieces, and the night was filled with the screams of horses and men and their shouts and cries, and the dark water was filled with struggling crowds striving to pull themselves up on to little pieces of ice that would not bear their weight; until one by one their struggles ceased, and the rush of the river bore them away,

so that of that mighty host scarce a tenth reached the shore in safety.

(*j*) Write a narrative of a personal experience. After writing revise it especially with reference to your use of the word *and*.

(*k*) Imagine that a younger brother (or sister) is sorely disappointed because on account of illness he cannot go to a play got up by some of his schoolmates. To amuse him and take his mind off his trouble, tell him the following story, impersonating the Persian, speaking in the first person, and reporting the words of Omàr and his followers.

OMÀR AND THE PERSIAN.

The victor stood beside the spoil, and by the grinning dead:
"The land is ours, the foe is ours, now rest, my men," he said.
But while he spoke there came a band of foot-sore, panting men:
"The latest prisoner, my lord, we took him in the glen,
And left behind dead hostages that we would come again."

The victor spoke: "Thou, Persian dog! hast cost more lives than thine.
That was thy will, and thou shouldst die full thrice, if I had mine.
Dost know thy fate, thy just reward?" The Persian bent his head,
"I know both sides of victory, and only grieve," he said,
"Because there will be none to fight 'gainst thee when I am dead.

"No Persian faints at sight of Death, — we know his face too well, —
He waits for us on mountain side, in town, or shelter'd dell:
But I crave a cup of wine, thy first and latest boon,
For I have gone three days athirst, and fear lest I may swoon,
Or even wrong mine enemy, by dying now, too soon."

The cup was brought; but ere he drank the Persian shudder'd white.
Omàr replied, "What fearest thou? The wine is clear and bright;
We are no poisoners, not we, nor traitors to a guest,
No dart behind, nor dart within, shall pierce thy gallant breast;
Till thou hast drain'd the draught, O foe, thou dost in safety rest."

The Persian smil'd, with parched lips, upon the foemen round,
Then pour'd the precious liquid out, untasted, on the ground.
"Till that is drunk, I live," said he, "and while I live, I fight;
So, see you to your victory, for 'tis undone this night;
Omàr the worthy, battle fair is but thy godlike right."

Up sprang a wrathful army then, — Omàr restrain'd them all,
Upon no battle-field had rung more clear his martial call,
The dead men's hair beside his feet as by a breeze was stirr'd,
The farthest henchman in the camp the noble mandate heard:
"Hold! if there be a sacred thing, it is the warrior's word."

— Sarah Williams.

57. The Narrative Paragraph. — Stories often begin, "I am going to tell about," etc. Such a topic-sentence is not absolutely necessary, but it is often pleasing. Then follow the sentences in which the story proper is told. If the story is not to be longer than say three hundred words, a single paragraph will be sufficient. One needs to remember, however, that in the conversation parts of a story what each person says is usually set off by itself and begun on a new line.

CHAPTER V.

EXPLANATION.

58. The Purpose of Explanation. — A considerable part of what we write and say is for the purpose of making our precise meaning clear to our reader or hearer. We, on our part, see the thing or the idea we propose to talk about with perfect clearness and distinctness. It seems to us that everybody else sees it as plainly as we do. But as soon as we begin to talk about it, we find that we are mistaken. Hardly have we broached the subject when our hearer says, "Hold on, I don't understand what you mean by that." What we see clearly and distinctly he sees only vaguely and obscurely, as if he were in a fog, or as if his eyes were half shut. It is now our business, before we go any farther, to make him see as plainly as we do — to clear away the fog, to open his eyes. This can be done by means of explanation, or, as it is sometimes called, exposition. Some of the most useful ways of explaining will now be considered.

59. Explaining and Describing. — When the thing to be explained is something we can see, — a picture, for example, or a crowd on a street corner, — explaining it is in some respects very much like describing it. Description, indeed, may be called a kind of explanation. But there is this difference between describing and explaining: When we are engaged in describing any-

FIGURE 21.

FIGURE 22.

FIGURE 23.

thing we talk mainly about the outward appearance of it. We tell of its form, its size, its color. On the other hand, when we explain anything we talk almost entirely about the meaning of it. We tell what it signifies or stands for. If we speak of the size or the color, we do so only because we can in that way bring out the meaning more clearly. This difference between description and explanation can be made plain by a simple illustration. In the Art Gallery at Munich there is a painting by the Flemish artist Jordaens, representing a peasant and a satyr. If a friend of yours attempted to describe this picture accurately for you, he would be compelled at some point in his description to say that the peasant had blue hair. But here you would interrupt him. You would not be content with the simple statement that the peasant's hair was blue. You would want to know what was the meaning of so peculiar a color. If your friend went on to say, as he might, that the picture was so many feet square, that the artist used such and such colors, that the man in the picture was blowing on his soup to cool it, that the face of the satyr expressed astonishment, and so on, you would not listen to him. You would say, "I don't care to hear about these things now. I want to know first what the artist meant by painting the peasant's hair blue." A description, you see, would not satisfy you; you would demand an explanation.

Assignments.

60. (*a*) Explain the picture on page 178 (Figure 21). It is a scene from one of Shakespeare's plays. What is the play, and what

the act and scene? Who is the central figure and what is he doing? What is the meaning of the expression on the face of the man with his hand on his knee? What is he saying, or thinking? Has the artist fairly represented the scene as it shapes itself in your mind when you read the play? Are there any striking differ-

FIGURE 24.

ences between the artist's idea and the poet's idea? If so, how do you explain them?

(*b*) Many persons when they see for the first time the picture of a woman's face on this page (Figure 24) are greatly puzzled by it. They cannot make out the meaning of the expression. They find it hard to imagine what the woman is looking at, or what she is

thinking, or what she wants to say, or what kind of person she is. Doubtless you can tell. Examining the picture carefully, make up your mind just what you think it means. When you write, write as if for a boy (or girl) in the grade below the high school course. Try to open his eyes to the meaning of the picture; make him see in the picture what you see in it. You need not say how much you like (or do not like) the picture, but only what you think the expression means.

FIGURE 25.

(*c*) There is a famous picture by a French artist of a lot of shoes at the door of a mosque. When you look at the picture you can see nothing but the door and the shoes, but as you glance from one pair to another you can easily imagine the kind of person to whom each pair belongs — the shoes seem to have as much individuality as their owners. Perhaps hats could tell a similar story. Examine a row of them in the cloak-room. Select one and try to give some account of the character of its owner. Do not write a description merely; tell about the owner's disposition, his way of looking at things or of talking about them, his likes and

FIGURE 26.

dislikes, his good qualities and his failings. Be careful, however, not to make fun of any one or to say things which might hurt any one's feelings.

(*d*) The picture on page 183 (Figure 25) is entitled "Columbus and the Egg." What did the artist mean by giving to it such a title? Explain the attitude and expression of each character.

61. Using Simpler Words. — Sometimes our hearers fail to understand us because of the difficulty or obscurity of our language; we use words that are not in their vocabulary. In that case the simplest way to explain what we have said is to say it over again in plainer and more familiar terms, — to translate it, as it were, into the language of everyday use. For example, in describing an accident to a bicycle rider, a physician might say, "The boy has fractured his clavicle," and to many persons his language would not be clear. But if a bystander should explain the physician's words by saying, "He has broken his collar-bone," — which means precisely the same thing, — the statement would be understood by everybody. We ought to be ready at an instant's notice to make translations of this kind. But this readiness we cannot acquire except as we become familiar with the meanings of words. In particular we need to pay attention to those pairs of words that mean the same thing or nearly the same thing, called synonyms.

Assignments.

62. Suppose that the following sentences have been read to a boy twelve years of age and that to each one he has replied, "I don't know what you mean by that." How would you re-word the sentences in order to make them clear to him? In re-wording, you should not merely substitute short words for the long ones. You

should try to imagine what the boy would want to hear if he were actually listening to you and trying to understand.

(*a*) Dewey's victory over the Spanish fleet in the Philippine Islands was an event fraught with momentous consequences.

(*b*) A vain and showy minister who was to preach a trial sermon before a fashionable congregation, is said to have sent the following note to the organist: —

"Please defer your customary voluntary for a minute and a half after the close of my sermon this morning in order that the emotions of the audience may have time to subside."

(*c*) A gentleman has been defined as a man who has no visible means of subsistence.

(*d*) It is a common observation that differences of taste, understanding, and disposition are no impediments to friendship, and that the closest intimacies often exist between minds each of which supplies what is wanting in the other.

(*e*) The utility of mathematical knowledge is felt in every part of the system of life, and acknowledged by every rational man.

63. Explaining by Examples. — We often try to make an idea clear by giving an illustration or example of it. If any one asks, "What is a sumptuary law?" we may reply, "The old Massachusetts 'blue law'[1] forbidding the making of mince pies on the Sabbath, or the more modern law forbidding the sale of liquor in the state of Maine, is a sumptuary law." From these examples he may gather a true idea of a sumptuary law as a law made to restrain excess in food or luxuries.

[1] Probably mythical, but none the worse on that account as an illustration.

Assignments.

64. (*a*) **Point out in the following the exact subject that is explained. Then point out the illustrations that are used to explain it: —**

I was thinking, Young Ladies and Gentlemen, as I sat here this morning, that life is almost wholly made up of margins. The bulk itself of almost anything is not what tells; that exists anyway. That is expected. That is not what gives the profit or makes the distinguishing difference. The grocer cares little for the great bulk of the price of his tea. It is the few cents between the cost and the selling price, which he calls the "margin," that particularly interests him. "Is this to be great or small?" is the thing of importance. Millions of dollars change hands in our great marts of trade just on the question of margins. This same thing is all-important in the subject of thought. One mind is not greater than another, perhaps, in the great bulk of its contents; but its margin is greater, that's all. I may know just as much as you do about the general details of a subject, but you can go just a little farther than I can. You have a greater margin than I. You can tell me of some single thought just beyond where I have gone. Your margin has got me. I must succumb to your superiority.

A good way to carry out the same idea, and better illustrate it, is by globes. Did you ever see globes whose only difference was that one had half an inch larger diameter than the other? This larger one, although there is so little difference, will entirely enclose the other, and have a quarter of an inch in every direction to spare besides. Let these globes be minds, with a living principle of some kind at their centres, which throws out its little tentacle-like arms in every direction as radii to explore for knowledge. The one goes a certain distance and stops. It can reach no farther. It has come to a standstill. It has reached its

maximum of knowledge in that direction. The other sends its arms out, and can reach just a quarter of an inch farther. So far as the first mind is able to tell, the other has gone infinitely farther than it can reach. It goes out to its farthest limit and must stop; the other tells him things he did not know before. Many minds you may consider wonderful in their capacity. They may be able to go only a quarter of an inch beyond you. What an incentive this should be for any young man to work, to make this margin as great as, if not greater than, the margin of his fellows.

I recall a good illustration of this when I was in college. A certain young man was leading the class in Latin. I thought I was studying hard. I couldn't see how he got the start of us all so. To us he seemed to have an infinite knowledge. He knew more than we did. Finally, one day, I asked him when he learned his Latin lesson. "At night," he replied. I learned mine at the same time. His window was not far from mine, and I could see him from my own. I had finished my lesson the next night as well as usual, and, feeling sleepy, was about to go to bed. I happened to saunter to my window, and there I saw my classmate still bending diligently over his book. "There's where he gets the margin on me," I thought. "But he shall not have it for once," I resolved. "I will study just a little longer than he does to-night." So I took my books again, and, opening to the lesson, went to work with renewed vigor. I watched for the light to go out in my classmate's room. In fifteen minutes it was all dark. "There is his margin," I thought. It was fifteen minutes more time. It was hunting out fifteen minutes more of rules and root-derivatives. How often, when a lesson is well prepared, just five minutes spent in perfecting it will make one the best in the class. The margin in such a case as that is very small, but it is all-important. The world is made up of little things.

— General Garfield.

(*b*) Explain the following, using such illustrations as occur to you: —

(1) Blessings brighten as they take their flight. (To a child.)

(2) "Sixteen to one." (To a girl who cannot understand the political significance of the term.)

(3) English idioms. (To an uneducated man.)

(4) Financial crises. (To some one who has found the term in his history and does not understand it.)

(5) Microbes. (To a boy who is not particular about the purity of the water he drinks.)

(6) Classical music. (To a classmate who professes never to have heard any.)

(7) The signs of the zodiac. (To some one who has come upon the title "The Children of the Zodiac," and is puzzled by it.)

(*c*) Explain to some one younger than yourself the precise meaning of the ninth line of the following poem. Give illustrations to show what is meant by 'ample' and 'subtle' speech.

Beyond the vague Atlantic deep,
Far as the farthest prairies sweep,
Where forest-glooms the nerve appall,
Where burns the radiant western fall,
One duty lies on old and young,
With filial piety to guard,
As on its greenest native sward,
The glory of the English tongue.
That ample speech! That subtle speech!
Apt for the needs of all and each;
Strong to endure, yet prompt to bend
Wherever human feelings tend.
Preserve its force — expand its powers;
And through the maze of civic life,
In Letters, Commerce, even in Strife,
Forget not it is yours and ours.

65. Defining. — It is sometimes a great help in clearing up the meaning of anything to tell of what kind it is. "What kind of thing is that?" is the first question we ask upon seeing some strange object, the meaning of which we cannot make out clearly; and when we learn that it is a new kind of telephone, or camera, or mouse-trap, we feel that we know a great deal more about it than we did before. The meaning becomes still clearer to us if after being told of what kind the object is, we are then told in what way it differs from other things of the same kind. Suppose, for example, you are reading to some younger person the following lines from Milton's *L'Allegro*: —

> "When the merry bells ring round,
> And jocund rebecks sound
> To many a youth and many a maid
> Dancing in the chequered shade."

At the word 'rebecks' your hearer is very likely to stop you. He wants to know the meaning of this curious term. In answer to his inquiry you will probably say, "A rebeck is a kind of musical instrument." But this does not satisfy him. He asks, "But *what* kind of musical instrument? Is it like a cornet?" "No," you reply, "it is not like a cornet or a flute or any wind instrument. It is a stringed instrument, a loud, harsh, pear-shaped instrument something like a violin, with one, two, or three strings, played with a bow." By thus telling him what kind of thing a rebeck is and then pointing out how it differs from other instruments of the same kind, you make the meaning of the word entirely clear.

In a similar way we might explain the word 'supple-jack' to a boy who had come upon it in reading Irving's *Legend of Sleepy Hollow*. We might say, first, that it is a kind of walking-stick; and then add, to show how it differs from other walking-sticks, that it is made from a tropical climbing shrub having a peculiarly tough and pliable stem.

Explanation in which we tell, first, of what kind a thing is, and second, how it differs from other things of the same kind, is called definition.

Assignments.

66. (*a*) In the following definition of a portcullis how much of the explanation tells of what kind it is? How much tells how it differs from other things of the same kind?

A portcullis is a sort of door formed of cross-bars of iron, like a grate. It has not hinges like a door, but is drawn up by pulleys, and let down when any danger approaches. It may be let go in a moment, and then falls down into the doorway; and as it has great iron spikes at the bottom, it crushes all that it lights upon; thus in case of a sudden alarm, a portcullis may be let suddenly fall to defend the entrance, when it is not possible to shut the gates.

(*b*) Explain to a friend of yours who has never been to a foot-ball game, but is now going to one, what is meant by the term *touch-down*. He will need to be told first what kind of play a touch-down is, then how it differs from other plays that resemble it. To make the term entirely clear it may be necessary to explain other features of the game; but avoid, as far as you can, technical words and phrases relating to foot-ball.

(*c*) Explain in the same way a *goal-kick*, a *scrimmage*, a *safety touch-down*.

(*d*) Explain in the same way the system of signals used in foot ball.

(*e*) Explain to a reader who has never been near the sea, the word *mew* in the following quotation from Scott's *Marmion*: —

> And in the smoke the pennons flew
> As in the storm the white sea-mew.

67. Telling what an Idea includes. — An obscure idea sometimes becomes clear when we show how much it includes. The term "North Central States," for example, to one who had never heard it before would be a little puzzling. He might have only a vague idea of the territory covered. But he would understand you perfectly if you should say to him, "The North Central States include Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, and Missouri."

A variation of this method of explaining is to tell not how many *things*, but how many *kinds*, the idea includes. We are talking, it may be, with some one about cruisers. He says, "I cannot understand what I read in the papers about these vessels. Sometimes the writers seem to be talking about one thing and sometimes about another." To this we may reply, "The difficulty is that there is more than one sort of cruiser. There is one kind called a protected cruiser, in which protection against shell fire is afforded by a curved deck of steel placed at about the level of the water line. In another kind, called the armored cruiser, there is, in addition to the steel deck, a great steel belt extending along the sides of the vessel. And there is still a third kind, known as the unprotected cruiser, which has no armor plate at all." When you have thus pointed out for your friend the various kinds of cruisers, it is likely that his misunderstanding will be cleared up.

Assignments.

68. (*a*) The school board of a certain town proposes to introduce manual training into the schools. The citizens are asked to vote on the question. Explain to a voter who has had little education, how much is included in the term *manual training.*

(*b*) Explain to an Englishman visiting in this country, how much is included in the term *political party.*

(*c*) Explain the term *bicycle tires* to a friend who is about to purchase a bicycle. Tell him about the different kinds of tires.

(*d*) In a similar way make clear to a person who has never seen a game of base-ball, what is meant by the word *errors;* or to a person who has never used a camera, what is meant by *printing;* or to a person who has not studied music, what is meant by *tempo;* or to a person who has always lived in the south, what is meant by *northern wild flowers.*

(*e*) Explain to some one who is learning to play golf what is meant by the terms *stroke, lie, hazard, clubs.*

(*f*) Explain to a foreigner how much is included in the term *North American Indian.*

Miscellaneous Assignments.

69. The following exercises call now for one method of explanation, now for another. When none is suggested, use any method that seems to you likely to make the meaning clear.

(*a*) Suppose that a boy or girl a little younger than you are (a brother or sister, for instance) should bring to you one of the following quotations and ask you what it means. How would you explain it to him? Put in your exercise just what you would say, and be sure to say enough to make the sense entirely clear to him. Beware of using words that a younger person than you would not understand.

"To be prepared for war is one of the most effectual means of preserving peace."

"Sin has many tools, but a lie is a handle that fits them all."

"The axis of the earth sticks out visibly through the centre of each and every town or city."

"People that make puns are like wanton boys that put coppers on the railroad track."

"The man who cannot wonder is but a pair of spectacles behind which there is no eye."

"He becometh poor that dealeth with a slack hand: but the hand of the diligent maketh rich.

"Treasures of wickedness profit nothing: but righteousness delivereth from death."

"Blessings are upon the head of the just: but violence covereth the mouth of the wicked."

Apt words have power to suage
The tumors of a troubled mind.
— MILTON, *Samson Agonistes.*

Life is short and art is long.

For time will teach thee soon the truth,
There are no birds in last year's nest.

Wax to receive and marble to retain.

(*b*) The following poem was published by Tennyson in 1864. What did he mean by it?

THE FLOWER.

Once in a golden hour
I cast to earth a seed.
Up there came a flower,
The people said, a weed.

To and fro they went
Thro' my garden-bower,
And muttering discontent
Cursed me and my flower.

Then it grew so tall
It wore a crown of light,
But thieves from o'er the wall
Stole the seed by night.

Sow'd it far and wide
By every town and tower,
Till all the people cried,
"Splendid is the flower."

Read my little fable:
He that runs may read.
Most can raise the flowers now,
For all have got the seed.

And some are pretty enough,
And some are poor indeed;
And now again the people
Call it but a weed.

(*c*) Explain by telling a story the truth involved in one of the following:—

(1) The more haste, the less speed.
(2) Much cry; little wool.
(3) The battle is not always to the strong.
(4) Laughing is not a proof that the mind is at ease.
(5) Evil to him who evil thinks.

70. The Phraseology of Explanation. — We aim by explanation to make our precise meaning clear to our hearer or reader. Hence, in explaining we must choose our words with unusual care, that he may not mistake our meaning. We must make our words say what we intend.

People very often say more than they mean. They will speak of a thing as *certain* when they mean that it is only *probable* or *possible*. They will call a *bill* which has been merely introduced into the legislature and not yet *enacted* an *act* or even a *law;* they will say a certain policy is *wrong* when their words show that they regard

it merely as *inexpedient.* Sometimes in speaking of a play a pupil will use the words *act* and *scene* as if these words were interchangeable. To people who are careless in their explanations the words *contemptible* and *contemptuous*, *council* and *counsel*, *majority* and *plurality*, *receipt* and *recipe*, *observation* and *observance*, *verbal* and *oral*, *notorious* and *famous*, seem to mean the same thing.

In explanation we are frequently called upon to use the word *which.* The word needs watching, because it frequently fails to make reference to the idea or thing that we mean. Sometimes, in order to make our meaning clear, it is advisable to use, instead of *which*, the full equivalent expression, *and this*, or *and these*, or one of the following, *a thing that*, *an idea that*, *a circumstance that*, *a statement that.* Likewise *who* may be supplanted by *and he*, *and they*, whenever the exact meaning is in danger of being missed.

Assignments.

71. (*a*) Is there a difference in the meaning of these sentences?

"The room was quite bare, being uncarpeted." "The room was uncarpeted and quite bare." "The room was uncarpeted and otherwise was quite bare."

(*b*) If you have a camera, explain how a picture is made, so that a person who never expects to make a picture may understand the process well enough. Write out your explanation. Now suppose a friend of yours has just bought a camera precisely like your own. Explain to him the process of making a picture, so that he may avoid some of the mistakes that beginners usually make.

(*c*) Explain to a girl who knows the game of hand-ball, how base-ball is played.

(*d*) Explain, with the aid of the dictionary, and illustrate by

examples of correct use, the difference between an *antecedent* and a *cause*, between *contemptible* and *contemptuous*, *council* and *counsel*, *necessary* and *expedient*, *majority* and *plurality*, *recipe* and *receipt*, *observation* and *observance*, *credulous* and *credible*, *verbal* and *oral*, *notorious* and *famous*.

(*e*) In the following selections fill the blanks with some equivalent of the word *which*, as suggested at the end of Section 70.

(1) He made many presents, —— won him friends.

(2) They expect to arrive two hours earlier than the time set, —— will enable them to look over the ground before the others come.

(3) Instead of scolding us for the trick we had played on him he began to praise our class, —— surprised and shamed us.

(4) He seems not to appreciate the fact that he has done wrong, —— is simply amazing in a man of his usually keen perception.

(5) They rushed noisily into the room, —— was very thoughtless, to say the least.

(6) He even says boldly that he did it on purpose, —— shows how far wrong his anger has led him.

(*f*) Are there any blanks in the following that would better be filled with "and he" or "and they" rather than with "who" or "whom"?

(1) They spoke to the clerk, —— notified the assistant, —— said that he would take their message in at once.

(2) There is no doubt that he is a man —— you can trust, —— you need not fear to approach.

(3) He called in the two boys, —— confessed at once that they were guilty.

(*g*) What is the difference between "additional charges" and "excessive charges" in a plumber's bill? between the "abuse of opportunity" and the "misuse of opportunity"? between an "abstracted look," a "distracted," and an "absent" look on a per

son's face? between a boy "of capacity" and a boy "of ability"? between an "absurd conclusion" and a "ridiculous conclusion"? between a "vicious character" and a "depraved character"? between a fact that is "apparently true" and a fact that is "obviously true"? between a "dexterous manœuvre" and an "adroit manœuvre"? between a "specious argument," a "plausible argument," and a "fallacious argument"? between a "cunning politician" and a "crafty politician"?

(*h*) Use properly the words *annulled, cancelled, nullified, abrogated, abolished.*

By the emancipation proclamation slavery was ——; contracts to deliver slaves that had been bought at auction were ——; state laws relating to slavery were ——; decisions of state courts were ——; agreements between slave holders were —— by common consent.

(*i*) In the following selections choose the word in parenthesis that is called for by the context. If you are in doubt regarding the meaning of a word, consult the dictionary.

Remembering that Mr. Lincoln's mind moved logically, slowly, and cautiously, the question of his will and its power is easily (*settled, answered, solved*). Although he cared but little for simple facts, rules, and methods, he did care for the truth and right of principle. In debate he courteously (*conceded, admitted, granted*) all the forms and non-essential things to his opponent. Sometimes he (*yielded, gave up*) nine points out of ten. The nine he (*put, thrust, swept, brushed*) aside as husks or rubbish; but the tenth, being a question of substance, he clung to with all his might.

A wise man, with a great enterprise before him, first looks round for (*fit, fitting, suitable, apt, proper, serviceable*) instruments wherewith to execute it; and he thinks it all-important to command these instruments before he begins his labor. Health is an indispensable instrument for the

best qualities and the highest finish of all work. Think of the immense advantage you would have in a suit in court, if, after a week's or a fortnight's (*toilsome, difficult, wearisome, arduous, laborious, irksome*) investigation of facts, you could come in for the closing argument on the last day fresh and elastic, with only so much more of momentum and fervor for the velocity and glow you had acquired, while your wilted opponent had little more (*life, energy, vitality, force, spirit, enthusiasm*) than a bag of sand. How long will our teachers and trainers of youth suffer boxers and racers to be wiser in their generation than themselves?

72. The Explanatory Paragraph. — The topic-sentence telling what you are going to explain and the sentences in which you give examples, or define, or explain in the other ways that we have studied in this chapter, together make up an explanatory paragraph.

CHAPTER VI.

ARGUMENT.

73. Reasoning, Good and Bad. — We often find ourselves trying to get another person to do something that we wish him to do; or to believe something that we believe. Frequently all that is necessary to accomplish this is to explain clearly just what it is that we wish him to do or to believe, how much it includes, and what we mean by it. If, however, after we have made our explanation, our hearer is still doubtful or reluctant, we try to furnish him with good reasons or arguments for doing or believing as we wish him to, and when he tells us his objections we try to satisfy these. By explaining to our hearer just what we mean, by furnishing our reasons, and by satisfying his objections, we try to lead him to the same conclusion as that which we ourselves have previously reached concerning the matter. Suppose that you are not getting along well with some one of your studies (we will say that it is drawing), and you go to the principal asking to be excused from that study. You explain (1) that you have given it a fair trial, but are not making progress; (2) that you can spend the time to greater advantage on some other study; and (3) that you expect never to make any use of it, for you are not going to be a draughtsman or an artist. The principal will probably say that pupils often think they are mak-

ing no progress in a study when in fact they are really getting considerable good from it; that in many cases progress is slow for a long time, and then suddenly becomes very rapid. He may give you some examples of this from his experience. He thinks this may prove to be the case with you. Thus he has told you practically that your first statement is not so true as you thought it was, for evidently he thinks that a longer time is necessary for "a fair trial." In reply to your second and third statements he will probably say that a pupil is not usually a good judge of the value of studies; that drawing teaches some things better than any other study can; and he will speak of its value in training the eye and the hand. He will say that everybody needs this training even though he intends never to become a draughtsman or an artist. Thus the principal really denies outright your second statement, and shows that your third statement has nothing to do with the conclusion that you wish him to accept. In other words, your first statement would be a good reason for dropping the study if your first statement were really true; your second statement is not true; and your third statement is true, but does not prove that you should stop trying to draw. It is evident that each statement offered as a fact should be true, and that a statement may be true and still not be a good reason for the conclusion.

Assignments.

74. (*a*) In the following dialogue, which of the statements are good reasons (if they are true) for the conclusion that Smith should be dismissed from the position of first baseman? Which

of the statements (if true) are good reasons for retaining him in his position? Which are poor reasons, and have nothing to do with the case?

A. Did you see the plays that Smith made at first to-day? He ought to be taken off first base.

B. Smith's all right. He can play first better than any of the people who are always finding fault with him.

A. Maybe he can, and maybe he can't. He made six errors to-day, and lost us the game.

B. Well, he wasn't in good form to-day; he complained of feeling sick before the game began.

A. He must have been sick in last week's game, too, and the two games before that.

B. It wasn't Smith's errors that lost last week's game. Everybody agreed that it was as much the pitcher's fault as Smith's.

A. Yes, and everybody agreed that in the two games before that it was Smith's fault alone. We have lost every game since he has been playing at first.

B. Well, we haven't any man to put in Smith's place if we let him go. Besides, if Smith is dismissed, half the club will resign.

A. Let them resign then. There are plenty of men on the second team who will make good players. There is Jones, who is nearly as good at first base as Smith is this minute. When a man makes as many errors as Smith made to-day, it's time to try somebody else.

(*b*) You are familiar with some of the facts of Benjamin Franklin's life; perhaps you have read his autobiography. Some one has said of Franklin that "one of his chief characteristics was curiosity — in the wholesome meaning of that abused word." Explain to the class what is meant by the word *curiosity* here. Use in your explanation the words *inquisitiveness, investigation, research, prying, active interest, desire for knowledge, spying, espionage.* Which of these words suggest an undesirable characteristic?

Having made clear the difference between curiosity of the right kind and curiosity of the unwholesome sort, find in Franklin's life some facts proving the assertion that curiosity of the wholesome kind was one of his chief characteristics.

(*c*) If you were about to purchase a new bicycle or camera, what points of excellence would you consider indispensable? What points in certain makes do you consider objectionable? What make would you choose? Suppose that a friend of yours has $35 to put into a bicycle or camera. Write to him advising him what make to buy, and give him your reasons in full. Warn him against any bicycle or camera that you know to be unsatisfactory and tell him why it is unsatisfactory.

(*d*) Suppose that you have been reading about Longfellow, Lowell, and Whittier, and some one, who thinks that poets are not a very useful set of people, says, "Well, all three of these men were living during the Civil War, when the country needed the services of every man who could carry a gun. What did Longfellow or Whittier or Lowell do for the nation during those years of peril?" How would you make answer?

(*e*) Which of the following opinions about Browning's poem (see Section 18 (*a*)) seems to you to be the most reasonable?

(1) Browning has here made a strong argument against vivisection. (2) The poet meant to show that instinct is sometimes superior to reason. (3) The meaning is that men often fail to recognize true heroism when they see it, especially if the hero be a dog. (4) Browning meant to show that men are over-proud of their superior intelligence, and that this renders them blind to some of the finest characteristics of the lower animals. Find in the poem itself the proofs of your opinion.

(*f*) Are you satisfied with the reasoning employed in the following passages? Show wherein it is inconclusive. Can you supply better reasons?

(1) To-day our club defeated the Red Stockings, who defeated the Blue Jays last week. Therefore our club will defeat the Blue Jays in next Saturday's game.

(2) This man should not be punished for theft because he was a gallant soldier in the war with Spain.

(3) I am opposed to building a new high school because the salaries of the primary teachers are not so high as they should be.

(4) This man should be elected city treasurer because he is liked by everybody, and is at present out of employment.

(5) This man should be put on the police force because his politics is right.

(6) I will not keep my money in any bank because banks have failed in the past.

(7) A fortune-teller told a friend of mine several things that were true. I will consult that fortune-teller about an affair of importance which I am thinking of undertaking.

(8) Last month's examination was hard. The month before it was easy. It will be easy this month.

(9) Mr. Smith has run twice for Mayor and has been defeated both times. Now he is a candidate again, and he is sure to be elected, for the third time is the charm.

(10) Beans grow faster when they are planted in the dark of the moon. Farmers always plant them then.

(*g*) Can you add another good reason or two to the reason given in each of the following? See how many reasons you can add to each. Explain each reason as fully as you can.

(1) X should be continued in the office of secretary of the debating society because he is always present at the meetings.

(2) The practice of betting is wrong because if you win you are taking what you have not earned.

(3) The fences in front of city residences should be removed because they are not necessary for protection.

(4) Smith makes better saddles than Jones. He has been in business longer.

(*h*) What conclusions can you draw from the following observations? In which of the following would you demand a greater

number of facts before coming to a conclusion? Would fewer facts satisfy you in any of these instances?

(1) A certain boy never looks you in the eye when he speaks to you. He is slouchy in his walk. He acts uneasy when in the presence of older people. Can you come to any conclusion about him?

(2) Two girls, your classmates, are talking to one another and frequently look at you as they talk. They begin talking about the weather as you come up.

(3) Homer is said to have been blind. Milton was blind. Other poets have been blind. Can you make a safe conclusion as to poetry and blindness?

(4) A boy lied to you one day. He lied to a friend of yours another day. Is the conclusion, "I will never trust him," justifiable?

(5) A certain oak leaf that you find beneath the tree is shiny on one side; another oak leaf from another tree is also shiny on one side. Can you draw a safe conclusion as to all oak leaves?

(6) All the white cats that I have ever known have been deaf. Is it safe to conclude that all white cats are deaf?

(7) After a storm the sidewalks are frequently strewn with small worms. Does it follow that the worms fell from the clouds in the rain?

(*i*) Try to convince your sister or some friend who is afraid of the water that boating is a safe and delightful recreation. Use but one argument, but let that argument be the strongest you can think of. Or,

(*j*) In the same way try to convince a classmate that he should take up the study of Latin or German.

(*k*) The father of one of your school friends proposes to take his son out of school in May, a month before graduation, and put him into business. He says he does not care to have his son graduate, for there is no special value in a diploma. What can

you say to the father to persuade him to let his son graduate? Use one strong argument.

(*l*) You are trying to persuade an acquaintance to buy a ticket to a high school entertainment. Use the two strongest arguments you can think of.

(*m*) Your father is thinking of buying a stock ranch in Texas or a fruit ranch in Southern California. Find out all you can about the two states by means of geographies, cyclopædias, and other books of reference. Decide where you prefer to live. Then try to persuade your father to choose the place you prefer.

(*n*) A friend of yours with whom you are going on a fishing trip down the river objects to starting Friday afternoon, because of the unluckiness of the day. Think over the subject of superstitions and come to some conclusions about them. Then try to persuade your friend to look at the matter as you do.

(*o*) Write a letter to the city council, trying to persuade them to repeal the bicycle ordinance which forbids riding wheels upon the walks. Word your arguments so that they will appeal to the council and insure a serious consideration of your plea. Consider what points have been made to induce the council to pass the ordinance and try to refute those arguments conclusively. Begin with one of the strongest arguments. Show why such an ordinance is unnecessary in this particular city. Consider the size of the town, the number of accidents from bicycles, the working of such laws in other towns, and the results of the law here. Do not allow yourself to be prejudiced, but whether you approve of the ordinance or not try to look at it from the standpoint of the council and of those who have not wheels as well as those who have them.

(*p*) Write a letter to a business man who is a friend of yours, trying to interest him in the need of better apparatus for the physical laboratory (or in some other need of the school). First consider the character of the man and how he may be interested in the question most easily. Then make the two or three points which you think will be most likely to appeal to him.

(*q*) There is a movement on foot to revise the present rules and method of control of the athletic association. The teachers would like your opinion as to whether there is need of such change. Do

the teachers have sufficient control over athletics? or too much? Are the rules good and sufficient with regard to the sports allowed, the qualification of members and of contestants, the raising of money, the holding of contests, and the like? Give good reasons for any changes which you may think desirable. Consider what objections to your plans might be made by the members of the association, the teachers, and the people of the town. Do not lay stress on weak objections nor treat the subject lightly. Try to make suggestions that can be put in practice.

(*r*) Two friends of yours have a difference of opinion about the picture on page 180 (Figure 23). A holds that the two portraits represent the same man; B that they represent different men. They appeal to you to decide the controversy. Having examined the picture carefully, try to convince one of your friends that he is wrong.

(*s*) The picture on page 179 (Figure 22) is said to represent a scene in Shakespeare's tragedy of *Lear*. Endeavor to convince a classmate (who differs with you) that the artist has (or has not) followed the original closely.

(*t*) Try to convince a friend of yours who has shown some curiosity about the matter, that the portrait of Chaucer at the right hand on page 184 (Figure 26) was (or was not) taken from one of the other two.

75. The Prerequisite to Reasoning. — The prerequisite to reasoning is to know exactly what it is that you are going to reason about. If, for instance, you go to the principal to be excused from a study, you must know whether you mean to ask for a permanent excuse, or for a temporary excuse. Suppose, after all the talk about drawing in Section 73, that the principal says: "You know, of course, that drawing is required for graduation. No one can get a diploma from this school until he has done one year's work in drawing." And suppose that you reply, "Oh, I didn't want to drop drawing altogether; I only wanted to be excused

for the remainder of this year; I think I can manage it well enough another year." Don't you see that this is something which you should have told the principal at the very first? If he had known this, would he have spent any time in trying to convince you that drawing is a valuable study? or that pupils cannot choose their studies wisely? And would you have urged that you are not working to become an artist or a draughtsman? No; the reasons would have been different both on your side of the question and on the side of the principal. If you had wanted only a temporary excuse, he would have required only temporary reasons; he would have inquired whether you had too much work, or whether your eyes were troubling you, or whether you were not devoting too much time to things outside of the school. It is necessary before reasoning about a statement to make up your mind what is implied in the statement as well as what is expressed by it. Many times the words of a statement need to be defined and explained before a clear understanding can be reached.

Assignments.

76. *(a)* Consider each of the following statements by itself. Write out the answers to the questions appended to each.

(1) "Long examinations are harmful to the pupil's health." What word is indefinite? Can you supply its place with an expression that shall explain just what you understand by it?

(2) "The government should supply work for the unemployed." What government is probably meant,—federal, state, county, or city? What practical question of method

must the person who believes this statement explain before we can listen with patience to his arguments?

(3) "Every good student should be rewarded." What word here must be explained before we can tell what is wanted?

(4) "Games of chance are hurtful to morals." What expression in this needs defining?

(*b*) What necessary explanations must be made to the person who receives the following letter, in order that he may answer intelligently?

SMITHFIELD, ARKANSAS,
June 17, 1900.

DEAR SIR: What line of study would you recommend to our club for next winter? There are only twelve of us; but we are earnest, and eager to profit by any suggestions that you may find time to make. This year we have been studying about the war. Do you think that it was justifiable? Awaiting your reply, I am,

Yours very respectfully,
A. M. BARTHOLOMEW, *Secretary.*

PROFESSOR D. N. KNOWELL,
University of Tenallytown.

(*c*) Suppose that you are asked the following question: "Is it right to shoot birds?" What explanations will you ask before answering yes or no?

(*d*) What is the difference between the two questions that follow? Which is the more readily answered and why? (1) Is it harmful to read novels? (2) Is it harmful to read the standard novels?

(*e*) Think of two or three reasons for the statement that "Football is beneficial to the health of the players." Write the reasons. Now think of objections to the game by those who consider it dangerous. Write answers to the objections.

(*f*) What explanation would you make (as to kind of newspapers and amount of newspaper reading) if called upon to write

on the proposition that "High School students should read the newspapers"?

77. The Phraseology of Argument. — We aim by argument to convince our hearer or reader that what we wish him to do or to believe is right. We try to make him reason about things as we have reasoned and try to bring him to the same conclusion. In order to do this we must take care to use words that will guide his thoughts into the right channel. If in our argument we use words that mean more or less than they ought to, we shall defeat our own purposes, because we shall get our hearer into the wrong frame of mind or lead him to the wrong conclusion. It makes a difference, for instance, whether we speak of a *statement* as a *fact* or as an *assertion*. If we call it a *fact*, we vouch for its truth; if we call it an *assertion*, we practically say, "It may or may not be true; it is not proved and we do not vouch for it; we doubt it; we even distrust it." Another instance may be found in the words *proof* and *sign*. We ought to mean more when we say that the way in which a person acts is a *proof* that he is angry, than when we say that the way in which he acts is a *sign* that he is angry. When we call it a *proof*, we feel sure; when we call it a *sign*, we feel some doubt of our conclusion. If a friend passes us on the street without speaking, it may be a *sign* of absent-mindedness rather than a *sign* of anger. But several different *signs* all pointing to the same conclusion will usually convince us that the conclusion is right. Still other terms that are sometimes wrongly used in argument are *antecedent* and *cause*, *consequent* and *effect* or *result*.

A speaker will instinctively try to influence his hearer by choosing names that favor his own view. If arguing for a *change* or an *alteration*, he is quite likely to refer to it as *progress;* if against it, he will just as naturally call it an *innovation*, implying by this word that the change is unwarranted or dangerous. For every word that calls up a pleasant picture or a favorable suggestion, there is usually another word that calls up an unpleasant picture or a prejudicial suggestion. What an advocate calls a *plan*, an opponent will call a *plot;* and we hear the same person referred to as *heroic* or *foolhardy*, *brave* or *venturesome*, *frank* or *bold*, *brusque* or *rude*, according to the bias of the speaker.

In argument the word *because* is the relation-word most often used. There are other words that may be employed instead of *because*, such as *since*, *for*, *by reason of*, *as*, *in view of the fact that*, *for the reason that*.

Assignments.

78. (*a*) "At a meeting of the Senior Class of the Lake View High School it was decided to dispense with the usual commencement exercises. On the last afternoon of school the class will give a reception to their parents and friends at the high school building. No presents, flowers, or carriages will be permitted. The afternoon will be spent in a social way, and there will be an exhibition of the work of the school. In the course of the afternoon the graduates will receive their diplomas."

Do you think this decision wise? Suppose that the same question should arise in your own high school about the time your class is ready to be graduated. Write out your reasons for or against the proposal, and in conclusion explain the kind of commencement that you think the best and most appropriate.

(*b*) "The ground in the orchard was covered with apples."

Would you consider this a sure sign that the apples were ripe? Of what else might the fact stated in quotation be a sign?

(*c*) "The trees in the orchard were old and worm-eaten. They appeared to have been blasted. Though it was only the first of July, the ground was covered with apples."

Are the signs sufficient for you to draw a conclusion?

(*d*) "A Philadelphia man and his wife, on reaching home after the concert, found that her gown was saturated with oil and ruined. They could not account for it. They were sure that there could have been no oil on the seats at the theatre where the concert had been held. They had encountered a strange man with a dog on emerging from the theatre, and now remembered that the man had acted suspiciously, had brushed against them, and had then disappeared in a hallway. Returning within a half hour to the theatre entrance, the husband saw the same dog, and with a policeman followed the dog to the same hallway, where the man suspected was found with an empty oil-can in his hand. When arrested he asserted that he lived above the hallway and was now on his way to get the can filled, that he might re-light his lamp."

At this point in the story what is your conclusion? Examine carefully the signs on which your conclusion is based. What did the policeman mean when he asked: "Do you stop half an hour at the foot of the stairs every time you go after oil?" Suppose, on further investigation, it turns out that the suspected man does not live above the hallway, and will not tell where he lives. How will that fact affect your conclusion? Suppose it turns out that he does live above the hallway, but that his lamp is burning brightly and is nearly full of oil. How is your conclusion affected? Suppose it is true that he lives above the hallway; his lamp is out; it needs re-filling. Is his innocence established? Suppose that in his room another large can nearly full of oil is found. How

is your conclusion affected? Suppose that the neighbors testify that the man is half-crazy. Make a list of the signs of the man's guilt. Make a list of the signs of the man's innocence.

(*e*) "A woman who (it was proved) has begged at residences along Michigan Avenue for the last three years was prosecuted the other day on a charge of vagrancy. The jury decided that 'a woman cannot be a vagrant because woman was not made to work.'"

Find in the dictionary the full meaning of the word *vagrancy*. Do you think the jury's reasoning sound?

(*f*) "'Decide to-day to buy this make of wheel,' said the agent. 'All delays are dangerous, you know.'"

Do you regard the last sentence as a *reason* for deciding to-day? Do you regard it, when taken by itself, as a *fact*? Do you regard it, when taken by itself, as a mere *assertion*? Explain in your own words the difference between a reason and a fact; and the difference between a fact and an assertion. Which of the following statements do you accept as facts, and which remain assertions until proved or explained?

(1) Every man, woman, and child can sing and should sing. (2) When fruit is ripe, it falls. (3) Trade follows the flag. (4) Harmful trusts must be prevented. (5) Strikes are unjustifiable. (6) The birds go away for the winter. (7) You should never give money to a beggar for fear that he will spend it for drink.

(*g*) "'Don't talk so loud. You will scare the fish away,' said the man. We stopped talking, and the next minute he pulled in a fine black bass."

Did the man catch the fish because the talking stopped? Was it an effect or a consequent of stopping the talk?

(*h*) In the following, fill the blanks with the most fitting expressions selected from this list:—

For, because, as, by reason of, in view of the fact that, since, for the reason that.

(1) —— the war is likely to last several months longer, the men now in the armies will be asked to reënlist. (2) He could not come —— there was no train running that day. (3) —— you are here, we will talk the matter over now. (4) I don't believe it, —— I know him. (5) —— you know him so well, I will not tell you anything more about him. (6) He requests you to wait a moment, —— he is busy just at present.

(*i*) Which of the italicized words in the following call up a pleasant picture or a favorable suggestion, and which an unpleasant picture or an unfavorable suggestion? For each one of these expressions try to recall another that makes the picture or the impression more or less favorable, as indicated. Change the form of the sentence, if necessary, in order to bring in the word or expression that you have in mind.

(1) He is *an enthusiastic supporter of his party.* (Less favorable.)

(2) The man was *a dabbler in art.* (More favorable.)

(3) He was *taken in custody* for *misappropriating* the public money. (Less favorable.)

(4) He is a *speculator in stocks.* (Less favorable.)

(5) The explanation is *plausible.* (More favorable.)

(6) He *does not believe in the merit system as applied to office holding.* (Less favorable.)

(7) The claims of the common people have been *neglected.* (Less favorable.)

(8) She *pays unmerited compliments to every one.* (Less favorable.)

(9) He *rules his party with a high hand.* (Less favorable.)

(*j*) Substitute for the italicized words in the following argument, words that will conform more nearly to the speaker's point of view:—

I can never read, nor even think of, Lord Brougham's opinion about the duty of a client, without *dissent* and *dis-*

approval. It is not merely unworthy of Christianity and civilization, it is unworthy of heathenism.

"An advocate," says he, "by the sacred duty which he owes his client, knows, in the discharge of that office, but one person in the world — that client and none other. To save that client by all expedient means — to protect that client at all hazards and all costs to all others, and, among others, to himself — is the highest and most unquestioned of his duties; and he must not regard the *disturbance*, the *annoyance*, the *pain*, the destruction which he may bring on any other. Nay, separating even the duties of a *citizen* from those of an advocate, and casting them, if need be, to the wind, he must go on, *indifferent to* the consequences, if his fate it should unhappily be, to involve his country in *difficulty* for his client's protection."

Now, in the first place, is it not so plain that a burrowing, blind mole can perceive it, that when an advocate avows such doctrines, to begin with, no man will be *credulous* enough to heed a word that he says? . . . Then, again, what greater check to wrongdoing could there be, than that every wrongdoer should know that he could find no other wrongdoer to defend him? Suppose a *wicked man* or a *dishonest man* or an *unprincipled man* should go the rounds of all the Inns of Court, or to every lawyer's office in Boston or New York, and on exposing the *serious* demerits of his case should see every advocate turn away from him in *anger* or *aversion*, would it not be a tenfold heavier sentence than any fine or imprisonment could inflict upon him?

79. The Argumentative Paragraph. — The sentence in which you make an assertion, and the sentences in which you give your proofs of the assertion, together make up an argumentative paragraph.

CHAPTER VII.

FIGURES OF SPEECH.

80. Definition. — Everybody knows that there is a difference between what words *say* and what words *mean.* No one understands the word "green" in "a green boy" to indicate the boy's complexion; or the slang phrase "cut it out" as a call for a sharp knife; or the expression "the fire of genius" as justifying an orderly citizen in turning in an alarm of fire. The girl who declares that she "would die" before she would rewrite an essay is not understood as expressing a wish to die. When the Athenians, in order to avoid the hateful word "taxes," used the inoffensive term "subscriptions," no one was any more deceived than is an office-holder to-day when he pays a political assessment under the name "voluntary contribution." We do not hold Longfellow to account at the bar of science for the lines,

> "I hear the wind among the trees
> Playing celestial symphonies."

We know that he has found a finer way than ordinary statement affords of expressing his delight in the sounds made by the wind on a summer day. Language is full of departures from literal, straightforward, and matter-of-fact statement, both in poetry and in prose. Most of these departures are unnoticed, and pass for literal statement, either because they are very slight departures (as when we say, "It is a *hard* problem") or

because they are familiar from constant use (as in "I *comprehend*," which, only to the etymologist, affords a suggestion of grasping in the hand). But some of these departures from the literal are so striking, and what they *say* differs so widely from what they *mean*, that they have been studied and named, and their methods of departure have been carefully described; such are called *figures of speech.*

Assignments.

81. Point out all departures from the literal in the following and give the equivalent plain statement for each:—

Fair stood the wind for France,
When we our sails advance.

—DRAYTON, *Ballad of Agincourt.*

Sir Richard spoke and he laughed, and we roared a hurrah, and so
The little *Revenge* ran on sheer into the heart of the foe.

—TENNYSON, *The Revenge.*

And hark! like the roar of the billows on the shore,
The cry of battle rises along their charging line.

—MACAULAY, *The Battle of Naseby.*

"Hearts of Oak!" our captain cried, when each gun
From its adamantine lips
Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun.

—CAMPBELL, *Battle of the Baltic.*

I would not give my Irish wife
For all the dames of the Saxon land.

— McGee, *The Irish Wife.*

I've heard whisper of a country that lies far beyond the sea,
Where rich and poor stand equal in the light of freedom's day.

— *The Wearing of the Green.*

This mad sea shows his teeth to-night,
He curls his lip, he lies in wait
With lifted teeth, as if to bite.

— Joaquin Miller, *Columbus.*

82. Classes of Figures. — If we examine a number of these figures of speech, we shall find that they can be grouped into classes.

Portia, in Shakespeare's *Julius Cæsar* (II., i., 285), chiding Brutus for not confiding his anxieties to her, expresses her sense of the *distance* that has come between them by asking, "Dwell I but in the *suburbs* of your good pleasure?" She feels as far away from the centre of his thoughts as a suburban place is from the centre of a great city. Thus she expresses her idea by calling up a vivid image of something else. When Tennyson, in the second line of *The Revenge*, says that "A pinnace, *like a flutter'd bird*, came flying from far away," we see that his device is similar to Portia's: he too is expressing his idea by calling up an image of something else. The same device is apparent in the common expressions, "a city of spires" (*spires* for *churches*), "Japan offered Russia the olive branch" (*olive branch* for *peace*),

"The waves to sleep had gone" (*sleep* for *quiet*). There is one class of figures, then, that differ from the literal in that they arouse in the mind of the reader vivid images of things. Such figures are called *figures of imagery.*

In some forms of statement we recognize striking effects independent of the imagery. When Lowell, in his *Commemoration Ode*, calls Lincoln

> "The kindly-earnest, brave, foreseeing man,
> Sagacious, patient, dreading praise, not blame,
> New birth of our new soil, the first American,"

we do not notice any striking figure of imagery (although there is one in the last line); what we notice is that we follow the words, one after another, with growing enthusiasm until the highest encomium is reached in "the first American." Moreover, we feel sure, while we are reading, that this arrangement *is designed;* we expect the best and highest to come at the end, and we should be disappointed if it did not turn out in that way. So in the second of Bryant's lines, also on Lincoln,

> "Oh, slow to smite and swift to spare,
> Gentle, and merciful, and just!"

we note the same kind of design on a smaller scale, and in the first of these lines a design of different pattern.

There is a second class of figures, then, in which we find some peculiar and striking arrangement of words, phrases, clauses, or sentences, making a pattern, or design, that is easily intelligible. These are *figures of arrangement.*

A third class of figures may be discovered in such sentences as "Solitude is sometimes the best society," "I believe it because it is impossible," "Never less alone than when alone," "The child is father of the man," "Language is the art of concealing thought." These are not figures of imagery, nor do they show a striking arrangement. The most interesting thing about them is that each embodies, at first reading, a contradiction; we are surprised by the sentence, then after a little thought we see the truth of it, which always turns out to be different from what the words actually say. We will call such figures, *figures of contradiction*, because they show an apparent conflict between the thought to be conveyed and the form of words in which it is expressed.

We have found, then, three classes of figures: (1) figures of imagery, (2) figures of arrangement, (3) figures of contradiction. We must not be surprised if sometimes they occur in combination. A figure of contradiction may also show a designed arrangement of parts, and a figure of imagery may incidentally form a part of a figure of arrangement or a figure of contradiction.

Assignments.

83. Classify the figures in the following as (1) figures of imagery, (2) figures of arrangement, (3) figures of contradiction: —

> When Goethe's death was told, we said:
> Sunk, then, is Europe's sagest head.
> Physician of the iron age,
> Goethe has done his pilgrimage.
>
> — ARNOLD, *Death of Wordsworth.*

When can their glory fade?
O, the wild charge they made!
All the world wonder'd.
— TENNYSON, *Charge of the Light Brigade.*

Ere the king's crown go down, there are crowns to be broke.
— SCOTT, *The Bonnets o' Bonnie Dundee.*

He was the first that bent the knee.
— AYTOUN, *The Old Scottish Cavalier.*

Who fears to speak of Ninety-eight?
Who blushes at the name?
— INGRAM, *The Memory of the Dead.*

I wear the cap and he the crown —
What of that?
I sleep on straw and he on down —
What of that?
And he's the king and I'm the clown —
What of that?
If happy I, and wretched he,
Perhaps the king would change with me.
— MACKAY, *Differences.*

On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards with solemn round,
The bivouac of the dead.
— O'HARA, *The Bivouac of the Dead.*

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me;
As he died to make men holy, let us die to make men free,
While God is marching on.
— MRS. HOWE, *Battle-Hymn of the Republic.*

And his fightin' good as his farmin' bad.
— RILEY, *The Old Man and Jim.*

Strong as lions, swift as eagles,
Back to their kennels hunt these beagles!
— PIKE, *Dixie.*

The finest population in India was subjected to a greedy, cowardly, cruel tyrant. — MACAULAY, *Warren Hastings.*

Dark with excessive bright.
— MILTON, *Paradise Lost*, III., 380.

Hatred is self-punishment. — BALLOU, *Sermons.*

Every dewdrop and raindrop had a whole heaven within it. — LONGFELLOW, *Hyperion*, III., vii.

A favorite has no friend.
— GRAY, *On a Favorite Cat Drowned.*

One secret in education is to know how wisely to lose time. — SPENCER, *Education.*

84. Figures of Imagery. *Metaphor and Simile.* — When Shelley says (*Prometheus Unbound*, II., 5),

My soul is an enchanted boat
Which like a sleeping swan doth float
Upon the silver waves of thy sweet singing,

he uses two different kinds of figures of imagery. In the first line he says that his soul is a boat, — not that it is *like* a boat, but that it *is* a boat; likewise in the third line he says, not that sweet singing is *like* silver waves, but that it *is* silver waves. In the second line, however, he does not make so complete an identifica-

tion of the two things compared; he says that the boat *acts like* a swan, *floats like* a swan.

A figure of imagery which completely identifies one object with the image of another is called a *metaphor.*

A figure of imagery which represents an object to the imagination as *being like* or as *acting like* some other object is called a *simile.*

Synecdoche and Metonymy. — Sometimes a metaphor identifies the object, not with the image of some other object, but with the image of a conspicuous *part* of the object to be represented to the imagination, as when churches are spoken of as *spires*, the part being used for the whole. On the other hand, the whole may be used for the part, as when Shakespeare speaks of England as "this little *world.*" More often an individual name is used to designate a class, as when an orator is called "a Webster"; or an attribute is named for the object itself, as in Byron's lines in *Childe Harold:* —

> Last noon beheld them full of lusty life,
> Last eve in Beauty's circle proudly gay,

where *Beauty* stands for beautiful *people.* Or a definite number is put for an indefinite, as in the lines from Tennyson's *The Revenge* (*thousands* meaning "a great many"): —

> Thousands of their soldiers looked down from their decks and laughed,
> Thousands of their seamen made mock at the mad little craft.

Or the material is identified with the thing made, as when a portrait is called a "canvas."

A metaphor which puts the part for the whole, or the whole for the part, the individual for the species, or an attribute for the thing, a definite number for an indefinite, or the material for the thing made of it, is called a *synecdoche.*

Sometimes the metaphor gives, as an image, an accompaniment of the object that is to be represented to the imagination. This accompaniment may stand to the object in the relation of container to thing contained, as in Shakespeare's "Who steals my purse steals trash," in which *purse* is used for what is contained *in* the purse. More often we find it to be a sign for the thing signified, — the *sword* for *war*, the *olive branch* for *peace*, the *pen* for *literature*, the *school* for *education.* Occasionally it substitutes effect for cause, or cause for effect; as in *gray hairs* for *old age*, and "we are reading *Homer*," instead of, "we are reading *Homer's Iliad.*

A metaphor which represents to the imagination container for thing contained, a sign for a thing signified, an effect for a cause, or a cause for an effect, is called *metonymy.*

Personification. — Sometimes the metaphor consists in ascribing feeling or intelligence to things which are without it, as in Collins's lines (*How sleep the Brave*): —

> There Honor comes, a pilgrim gray.
> And Freedom shall a while repair
> To dwell a weeping hermit there.

Or in Moore's lines (*The Turf shall be my Fragrant Shrine*): —

My choir shall be the moonlit wave
When *wandering homeward* to its cave
Or when the stillness of the sea
E'en more than music *breathes* of thee.

Apostrophe. — When King David, lamenting the death of Absalom (2 Samuel, viii), cries, "O my son Absalom! my son, my son Absalom! would God I had died for thee," he is thinking of Absalom so vividly that he calls up his image and addresses him as if he were still alive and present. Such a metaphor is called an *apostrophe.* This same figure of address is seen in Shakespeare's *Julius Cæsar* : —

Oh, judgment! thou art fled to brutish beasts.

Allegory. — The metaphor may be extended to the proportions of an allegory. An allegory is a narrative or description which presents to the imagination a deeper meaning than the words indicate. Thus in Poe's *Raven*, Lenore seems to be the name of a girl, Poe's lost love, but the lost Lenore is soon perceived to be an allegorical figure, representing lost innocence or purity, and the Raven is Remorse. Christ's parables are short allegories; each embodies some religious truth in a concrete story made up of supposed facts from human life or from nature. A fable is a short, pointed allegory in which animals are introduced as speaking and acting like human beings.

Faulty Figures of Imagery. — The following cautions may be useful to the pupil : —

(*a*) Do not make any effort to acquire unusual ways of speech. If figurative language comes of itself, use

it; if not, do not strive for it. Good figures come unsolicited; figures that are manufactured for adornment are an offence.

(*b*) In revising written work, cut out the figures that have been used many times before; figures that are not easily intelligible; figures that are too long drawn out; figures that mix up two incongruous images, or that combine literal statement with metaphor.

Assignments.

85. Name each of the figures of imagery that you find in the following: —

> This precious stone set in the silver sea,
> Which serves it in the office of a wall,
> Or as a moat defensive to a house
> Against the envy of less happier lands,
> This blessed plot, this earth, this realm, this England.
>
> — SHAKESPEARE: *Richard II.*, II., i.

> Arrows a cloth-yard long
> That like to serpents stung
> Piercing the weather.
>
> — DRAYTON, *Ballad of Agincourt.*

> The "trumpet" went down — with a gash on his poll,
> Struck by the parters of body and soul.
>
> — THORNBURY, *The Sally from Coventry.*

> To boot! and to horse! and away like a flood,
> A fire in their eyes, and a sting in their blood.
>
> — *Ibid.*

> They broke them a way through a flooding of fire,
> Trampling the best blood of London to mire.
>
> — *Ibid.*

Their heads all stooping low, their points all in row:
Like a whirlwind on the trees, like a deluge on the dikes,
Our cuirassiers have burst on the ranks of the Accurst
And at a shock have scattered the forest of his pikes.
— MACAULAY, *The Battle of Naseby.*

And Belgium's capital had gathered then
Her Beauty and her Chivalry.
— BYRON, *Childe Harold,* Canto III.

Just for a handful of silver he left us,
Just for a riband to stick in his coat.
— BROWNING, *The Lost Leader.*

Keep fresh the grass upon his grave,
O Rotha, with thy living wave!
Sing him thy best! for few or none
Hear thy voice right, now he is gone,
— ARNOLD, *Memorial Verses.*

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade with the friends I love best.
— MOORE, *The Meeting of the Waters.*

86. Figures of Arrangement. *Antithesis.* — In Sir Walter Scott's *Lochinvar*, each of the lines,

> She looked *down* to *blush*, and she looked *up* to *sigh*,
> With a *smile* on her *lips* and a *tear* in her *eye*,

shows a contrast of ideas and a corresponding placement of the words (here italicized) that express the ideas. This figure of arrangement is called *antithesis.* The contrasting ideas may be expressed in single words,

phrases, clauses, sentences, or even whole paragraphs, and the name *antithesis* will be properly applied if the correspondence in the form of expression emphasizes the opposition of the ideas.

It had probably never occurred to him that there was in Bengal an authority perfectly independent of the Council, an authority which could *protect one whom the Council wished to destroy*, and *send to the gibbet one whom the Council wished to protect.* — MACAULAY, *Warren Hastings.*

In the quotation just given, the opposition of ideas is emphasized (in the two parts italicized) by the placement of the corresponding forms of expression. There may be a real opposition of ideas, however, without conspicuous correspondence in form of expression, as in the following from Carlyle's *Burns:* —

We are far from regarding him as guilty before the world, as guiltier than the average; nay, from doubting that he is less guilty than one of the thousand.

The figure antithesis is highly artificial; its frequent use may lead a writer habitually to seek correspondence of form where there is no real antithesis of thought, or to misstate or exaggerate facts for the sake of brilliant expression, — an accusation that has often been brought against Macaulay.

What the Italian is to the Englishman, what the Hindoo is to the Italian, what the Bengalee is to other Hindoos, that was Nuncomar to other Bengalees. The physical organization of the Bengalee is feeble even to effeminacy. — MACAULAY, *Warren Hastings.*

This means that Nuncomar was physically feeble, strikingly so; yet the fact is brought out by the testimony of several witnesses (none controverting their testimony) that Nuncomar was physically large and unusually strong (Stephen, *Nuncomar and Impey*, i., 41).

Climax. — The arrangement noted in Lowell's *Commemoration Ode* (see § 82) is called *climax*. This term is applied to a series of words, phrases, clauses, sentences, or paragraphs, of which those coming last surpass the preceding ones in intensity of expression, or in importance of meaning. Thus, in Macaulay's *Warren Hastings*: —

He was struggling for fortune, honor, liberty, all that makes life valuable.

And in Ruth i., 16 :—

And Ruth said, Entreat me not to leave thee, and to return from following after thee; for whither thou goest I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God.

This figure, like antithesis, is likely to lead the one who uses it habitually to sacrifice truth for the sake of striking form. A forced climax is, like a forced antithesis, essentially an untruth.

A speaker, intending to make a climax, may be so unfortunate as to put a weak idea after a strong one, suddenly plunging from a higher to a lower level. Thus: —

My brethren, avoid swearing; it is a great sin, and what is more, it is impolite.

An able lawyer, a shrewd diplomat, and a first-rate after-dinner speaker.

This fault, called *bathos*, is a different thing from that *intentional* departure from the order of climax, called *anticlimax*, which is treated below. (See § 88.)

Assignments.

87. Name each of the figures of arrangement that you find in the following: —

> While stands the Coliseum, Rome shall stand;
> When falls the Coliseum, Rome shall fall;
> And when Rome falls, — the World.
> — BYRON: *Childe Harold*, Canto IV.

The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators. — MACAULAY, *History of England.*

In his youth he [Burke] wrote on the emotions produced by mountains and cascades, by the masterpieces of painting and sculpture, by the faces and necks of beautiful women in the style of a parliamentary report. In his old age he discussed treaties and tariffs in the most fervid and brilliant language of romance. It is strange that the *Essay on the Sublime and Beautiful* and the *Letter to a Noble Lord* should be the productions of one man. But it is far more strange that the essay should have been a production of his youth and the letter of his old age. — MACAULAY, *Essay on Burke.*

88. Figures of Contradiction. *Anticlimax.* — When De Quincey, in *Murder considered as one of the Fine Arts*, says,

> If once a man indulges himself in murder, very soon he ·es to think little of robbing; and from robbing he comes to drinking and Sabbath-breaking, and from that to

incivility and procrastination. Once *begin* upon this downward path, you never know where you are to stop,

we recognize at once that the arrangement is intentional, — a humorous descent from the greatest of crimes to mere faults, — for the obvious purpose of satirizing the kind of talk that is usually indulged (in reverse order) on the text stated in the last sentence of the quotation.

The same figure appears in more striking form in a briefer series, such as the following : —

> They [Russian grandees] came to court dropping pearls and vermin. — MACAULAY.

The plain sense intended reproduces the anticlimax, — the Russians were very rich, and very dirty, — and emphasizes the contradiction of ideas by putting the unexpected and lower idea last.

Irony. — When the afflicted Job said to his friends,

> No doubt but ye are the people and wisdom shall die with you,

he meant the opposite of what he said; he meant that their reasonings were, in his opinion, foolish. We can easily imagine that Job's tone of voice, facial expression, and gesture conveyed the real meaning that contradicted his words. An ironical expression is one in which the words seem to mean one thing but, in fact, mean the contrary.

Epigram. — Any brief, startling expression, involving a contradiction in terms and causing a shock of surprise,

is called an *epigram.* The antithetical form of statement is helpful in making epigram more effective.

Language is the art of concealing thought. — VOLTAIRE.
Conspicuous by its absence.
Words are women; deeds are men. — HERBERT.

Hyperbole. — For purposes of emphasis or humor, exaggeration, called *hyperbole*, may be used. Thus: —

Falstaff, thou globe of sinful continents.
— SHAKESPEARE: *Second Part Henry IV.*, II., iv.

Interrogation. — When a writer asks,

Who ever knew truth put to the worse in a free and open encounter?

we know that no answer is expected. The question form is here purely rhetorical, equivalent to the literal declarative sentence: —

No one ever knew truth put to the worse in a free and open encounter.

This figure is known as the *rhetorical question* or the *interrogation.* It is a figure of contradiction because its form implies that an answer is expected when in reality an answer is not expected.

Assignments.

89. Name each of the figures of contradiction that you find in the following: —

So frowned the mighty combatants that Hell
Grew darker at their frown.
— MILTON, *Paradise Lost.*

Good manners are made up of petty sacrifices.
— EMERSON, *Social Aims.*

Murderer. — We are men, my liege.
Macbeth. — Ay, in the catalogue ye go for men.
— SHAKESPEARE, *Macbeth*, III., i.

Three-fifths of him genius and two-fifths sheer fudge. — LOWELL, *Fable for Critics.*

He drew up his troops according to the methods prescribed by the best writers, and in a few hours lost eighteen thousand men. — MACAULAY, *History of England.*

The only competition worthy a wise man, is with himself. — MRS. JAMESON, *Washington Allston.*

Here once the embattled farmers stood
And fired the shot heard round the world.
— EMERSON, *Concord Hymn.*

Breathes there a man with soul so dead
Who never to himself hath said,
This is my own, my native land?
— SCOTT, *Lay of the Last Minstrel*, VI., 1.

He was, I must tell you, but seven foot high
And, maybe, an ell in the waist;
A sweet pretty lad: much feasting they had;
Bold Robin the christening graced.
— *Robin Hood and Little John.*

Marry, sir; they praise me, and make an ass of me. — SHAKESPEARE, *Twelfth Night*, V., i.

General Assignments.

90. (*a*) Point out, name, and explain the figures in the two sonnets on pages 20 and 21 of this book.

(*b*) Find an example of antithesis and climax on page 31.

(*c*) Point out, name, and explain the figures on pages 32 and 33.

(*c*) Find the figures in *The Halcyon*, page 74.

(*d*) Find metaphors and similes on pages 90, 91.

(*e*) Which of the images on page 121 are figures?

(*f*) What figures do you find in the selection beginning on page 133? Which of the images cannot properly be called figures?

(*g*) On page 139 there is an instance of apostrophe. Find it.

ERRORS OF SPEECH AND DEBATED USAGES.

[An asterisk means that the expression is universally condemned; a dagger, that opinion, or usage, or both, are divided.]

†**About** for *almost*, in such expressions as "The work is about done"; "Supper is about ready."

About is vaguer in meaning than *almost*. It implies uncertainty, or haziness of thought. To express certainty and definiteness, use *almost*.

†**Above**, in the sense of *more in quantity, or number, than;* as in "Above a thousand persons were present."

A correct use of the word.

†**Above** as an adjective, in the sense of *foregoing*, in such expressions as "The above names"; "The above example."

Above in this sense has come into general use, and should be regarded as good English. Any one who wishes to avoid it may readily do so by using "the foregoing," "the above mentioned," "the above cited," and the like.

Accredit for *credit*.

There is a shade of difference in the use of these words, *accredit* suggesting a somewhat more formal kind of crediting, as where credentials are furnished. The difference, however, is very slight. In such sentences as "They credit the foreign secretary with the best of intentions," *accredit* would be used by many good writers.

Acceptation for *acceptance;* as in "The prisoner's acceptation of the money was a sign of his guilt"; "This is a saying worthy of all acceptation."

The two words formerly meant the same thing, but the tendency at the present time is to confine *acceptation* to the sense of "the accepted or approved meaning," as in "the common acceptation of the term."

* **Accession** for *access*, in the sense of *admission;* as in "No one knows how he obtained accession to the room."

* **Accession** for *access*, in the sense of *outburst;* as in "Giving way to a sudden accession of fury, he beat the stone wall with his fists."

Adherence, in the sense of *adhesion.*

Adherence is now more commonly used in a moral or spiritual sense, as in "adherence to party"; *adhesion* in the physical sense. The verb *to adhere* is used in either sense.

* **To admire**, in the sense of *to be pleased;* as in "I admire to hear of your success."

A colloquial expression.

To admire, in the sense of *to wonder;* as in "You may admire at my boldness."

Formerly in good use, but now generally accounted obsolete. It is used by Lamb, Carlyle, and Dickens.

* **Admire**, in the sense of *like;* as in "I should admire to play the piano like Mr. Jones."

Probably a provincialism.

† **Admit of** for *admit;* as in "The passage admits of more than one interpretation."

There seems to be no good ground for objecting to the preposition.

* **Advancement** for *advance;* as in "The Spaniards were not prepared for the rapid advancement of the Rough Riders."

Advance applies to what moves of itself; *advancement* to that which is moved.

† **To be afraid** for *to fear*, in the sense of *to suspect, to be inclined to think;* as in "I am afraid he is hurt"; "I am afraid you have made a mistake."

Commonly objected to as a colloquialism, this expression is nevertheless used freely by many good writers. The beginner should not allow it to displace the word *fear* in his vocabulary.

† **After** for *afterward;* as in "It was about the space of three hours after."

Some writers avoid the adverbial use of *after.* There is, however, excellent authority for it.

* **Aggravate** for *exasperate;* as in "The persistence of the man aggravated her beyond expression."

Condemned universally as a colloquialism.

† **Aggregate,** in the sense of *amount to.* "The bills aggregated five hundred dollars."

There is good authority for this use of *aggregate,* but the beginner will do well to use the simpler form of expression, in order to avoid any suggestion of fine writing.

* **Allow** for *say* or *intend;* as in "He wanted to leave at once, but the sheriff allowed that he had better wait a bit"; "I allow to go to town to-day."

This use of *allow* is colloquial and provincial, and is inadmissible even in familiar conversation. It should not be confused with the legitimate use of *allow* in the sense of *admit* or *concede,* as in "He allowed that he was mistaken."

* **Allude** for *refer.*

To allude to a subject is to refer to it indirectly, or by the way.

Alone for *only.* "The words of poetry are not alone symbols of ideas but also beautiful and harmonious sounds."

This adverbial use of *alone,* though correct, is said to be obsolescent.

* **Alright.**

A common misspelling of "all right."

† **Alternative,** referring to more than two objects.

According to some authorities, the noun *alternative* can be used only where there is a choice between two things; according to others, it may be used when the choice lies among three or more things, as in "Seven alternatives present themselves."

An before aspirated *h*; as in "an historical character."

It is right to use *a* before aspirated *h* in all cases, but when the first syllable of the following word is unaccented, some writers prefer *an*.

* **An** before *u*, as "an university."

An before *one*, in the expression "such an one."

Used by some who affect a severe and formal style of expression. To be avoided.

Anent.

Beginners should avoid this word. *About, concerning, in respect to*, mean the same thing.

* **Animalculæ.**

An incorrect plural form of the word *animalculum*. The correct plural form is *animalcula*.

* **Any** for *at all, to any extent;* as in "He couldn't skate any on account of the wind."

A colloquial expression.

† **Anybody's else, anybody else's.**

Both are correct, but usage now inclines to *anybody else's*, especially at the end of a sentence.

† **Anyhow.**

A good English word.

Apt for *likely* or *liable*.

Apt indicates habitual tendency of persons or natural tendency of things. It is correctly used in such sentences as "Scholars are apt to be absent-minded"; "Woollen goods are apt to shrink." *Likely* is used in the same way, and may be substituted for *apt* in the sentences quoted; but it may also express probability, as in "Russia is likely to declare war against England." Here *apt* could not be used. *Liable* is properly used only to express the possibility of evil, as "A merchant who takes great risks is liable to fail."

* **Argue** for *augur*, as in "His early successes argue well for his future career."

Augur means to foretell; *argue* to attempt to prove by argument.

Around for *round.*

It is maintained by some that *around* should be used with verbs of rest, *round* with verbs of motion; as in "The chairs stood around the room"; "Puck put a girdle round the earth"; but usage does not bear out this distinction.

† **Around,** in the sense of *in the neighborhood, at random through, on the other side of;* as in "The old well was somewhere around here"; "Dewey is travelling around the country"; "The little church around the corner."

All of these uses of *around* have been objected to as American colloquialisms. The first is perhaps better avoided; the second seems to be coming into good use; the third is well established in good use.

* **Article,** omission of the.

It is considered a fault in style to omit the article in such sentences as "You could not tell from that height whether you looked down on a flat or (an) undulating surface"; "We saw an engineer and (a) fireman." Similarly, it is better to say "The roof and the chimney" than "The roof and chimney."

* **As** for *that.* "I don't know as I can"; "Not as anybody knows of."

To be avoided.

* **As** for *who.* "I am the man as cleans the chimneys."

To be avoided.

† **As though** for *as if.*

Some fanciful objections have been made to *as though* on the ground that it is inexact and clumsy. On grounds of usage and grammar, *as though* is not less correct than *as if.*

* **Assist** (or **help**) for *serve.* "Our young friend, in the absence of the host, was asked to assist the turkey."

There is no warrant for the use of *assist* or *help* in this sense.

† **At** for *in.* "Chaucer was born at London."

The old rule that *at* should be used in speaking of small places, *in* in speaking of large places, is not confirmed by the usage of the best writers.

* **Avail of** for *to avail oneself of.* "The next pause in the cheering was availed of by the chairman to read a telegram from Governor Roosevelt." The sentence should read: "The chairman availed himself," etc.

† **Avocation** for *vocation.*

Vocation means one's regular employment; *avocation* properly means some pursuit which calls one away from one's regular employment; but the plural, *avocations,* is often used in the sense of *vocation.*

† **Back of** for *behind.* "Back of the tenement house is a narrow alley."

Used freely in the United States. There is no good reason for avoiding it.

* **Bad off** for *badly off.*

† **Balance** for *remainder.* "He ate as much as he could and gave away the balance."

This use of *balance* is condemned by most of the authorities as colloquial or vulgar. It seems likely, however, to establish itself in the language.

† **Best** for *better* in comparing two things. "Which of these two titles is best in point of law?"

There is excellent authority for this use of *best.*

* **Between each** or **between every** for *after each* or *after every.* "Between every mouthful of food he took a sip of hot water."

Between every two may be used instead of *after every.*

* **Bid** for *bade.* "He bid his guest a hearty god-speed."

Bid in the sense of *to wish, to order,* has for its past tense *bade;* in the sense of *to offer,* it has the past tense *bid.*

* **Both** for *each;* as in "Both yachts alternately got the lead."

* **Bound** in the sense of *certain* or of *determined.* "The population is bound to increase"; "Each was bound to get to the top of the hill before the other."

These uses of *bound* are colloquial and, are to be avoided, but *bound,* in the sense of *obliged,* is good English.

But he, but him.

Both forms are correct, but the use of the nominative is now generally confined to cases where the pronoun can be construed as the subject of a verb understood, as in "Nobody could vouch for the truth of the statement but he (could vouch for it)."

† **Cablegram.**

A useful word in ordinary conversation. In dignified writing and speech it is better to say *cable message.*

† **Calculated** for *likely.* "The reappearance of Foraker is calculated to surprise the observer."

This use of *calculated* is approved by many good writers. It seems to be coming into general use.

* **Captivate** for *capture.*

Captivate in this sense is obsolete. The word now means *to fascinate, to enchant.*

Champion for *support.* "Senator Jones championed the bill."

The only objection that has been brought against the use of this verb is that it is "congressional dialect." Perhaps the beginner will do well to use a less pretentious word.

* **Claim** for *assert, declare.* "He claims that the money was never in his possession."

It is better to avoid this use of *claim,* though it is perhaps admissible when some idea of right, title, or due is implied; as, "He claimed that the money was his."

To clerk for *to act as a clerk.*

A useful verb, now regarded as a colloquialism, but likely soon to pass into good use.

† **Concession** for *grant.*

There is no good ground for the objections made to the use of this word.

† **To concrete** in the sense of *to render concrete.*

A word in good standing. The objections made to it are fanciful.

* **Consider of** for *consider;* as in "You never stop to consider of my feelings."

The preposition is superfluous.

† **Couple** for *two.* "Lend me a couple of dollars"; "They will stay at Niagara Falls a couple of weeks"; "He published last year a couple of articles in the *Quarterly Review.*"

This use of *couple* is sanctioned by the best authorities. The only objection that can properly be made to it is that it gives to the sentence a touch of colloquialism.

* **Creditable** for *credible.*

These two words are sometimes used interchangeably. Consult the dictionary.

* **To cure of** for *to outgrow.* "Your boy will cure of stammering by the time he is fourteen."

Not good English.

† **Curious** in the sense of *singular.* "He wore a curious ring on his little finger."

The objections to this use of *curious* are purely imaginary.

* **Cute** for *cunning.*

Cute, an abbreviation of *acute,* is to be regarded as a colloquialism.

* **Dark-complected** for *having a dark complexion.*

* **Definite** for *definitive.*

Definite means *certain, precise; definitive* means *final, conclusive.*

* **Demean** in the sense of *debase.* "The heroine of the story demeans herself by marrying the butler."

To *demean oneself* means simply to *conduct oneself.*

* **Depreciate** for *deprecate.*

Depreciate means *to lessen the value of; deprecate* means *to pray against, to express deep regret for, to disapprove strongly.*

† **Does not have** for *has not.*

This useful form of speech has been characterized, on very questionable grounds, as low and unidiomatic.

† **Differ with, differ from.**

Differ with is properly used only of disagreements in opinion; as in "I differ with my friend on that point." *Differ from* may be used of all cases of difference.

† **Different to, different than** for *different from.*

In Great Britain the forms *different to* and *different than* are in common use. In America they are generally avoided.

† **Directly** for *directly after* or *as soon as.* "Directly we set out the rain began falling."

Used by many British writers of the first rank, but commonly avoided in this country.

* **Disremember** for *forget.*

† **Donate** for *give.*

Donate is properly formed and is in good standing, but the simpler word *give* is preferable.

† **Don't** for *doesn't.* "He don't like me, but that don't matter."

Very common in ordinary speech, but better avoided in writing.

† **I don't think.**

A prejudice has arisen against this harmless form of speech because of its misuse in such sentences as, "I shan't go to town to-day, I don't think." It is also used ironically in the slang expression, "Oh, he's all right, I don't think." But such expressions as "I don't think I shall go to town," "I don't think he is all right," are unobjectionable.

* **Doubt but that** for *doubt but* or *doubt that.*

One of the shorter expressions is preferable to the longer expression.

* **Dove** for *dived.*

* **Drank** for *drunk.* "We have drank all the water in the pail."

† **Drive** for *ride.*

In Great Britain to go riding in a carriage is to *drive.* A locomotive engineer is called an *engine-driver.* This use of the word *drive* has not established itself in the United States.

† **Each other** for *one another.*

The rule found in many grammars that *each other* should be used in speaking of two persons, *one another* in speaking of more than two, is not observed by the best writers.

† **Eat** (pronounced ĕt) for *ate* or *eaten.*

Eat is the commonly accepted form for the past tense in Great Britain. It is not so common in this country. *Eat* for *eaten* is comparatively rare.

† **Editorial.**

A useful word that is now firmly established in the speech of Americans. The British use *leader* or *editorial article* to express the same idea.

† **Either,** referring to three or more things. "They were either killed or wounded or taken prisoners."

This use of *either* is now recognized as correct.

* **Either or neither,** followed by a plural verb. "If either of the two are at home, give them my compliments."

The sentence should read, "If either of the two is at home, give him my compliments."

† **On either side** for *on each side* or *on both sides.* "On either side of the house rose tall, sombre pines."

This use of *either* has probably arisen in response to the demands of euphony and rhythm. It is now well established.

* **Electrocute.**

Electrocute is highly offensive to many persons. On this account it is better to avoid it. *To execute* will, in most cases, answer the same purpose.

* **Eliminate,** in the sense of *elicit, deduce,* or *separate.*

Eliminate means to set aside, to leave out of consideration.

† **To empty** for *to empty itself* (of a river). "The Mississippi empties into the Gulf of Mexico."

This intransitive use of *empty* is said to be now confined mainly to the United States. Many good writers prefer to say that the river *flows* or *discharges itself* into the Gulf rather than that it *empties itself.*

* **Enormity** for *enormousness.*

Enormity is used most commonly in the sense of an offence against right or decency; *enormousness* may refer merely to size.

* **Enthuse** for *make,* or *become, enthusiastic.*

This will be a useful word if it ever acquires good standing in the English language. At present it has the flavor of slang.

-ess, words in, as *authoress, poetess, editress, instructress, manageress.*

It is better to say *author, poet, editor, instructor, manager. Preceptress,* for a woman preceptor, has established itself as a useful word.

† **Every confidence** for *great confidence.* Common in American correspondence and conversation. It is perhaps well to avoid it.

* **Everybody, every one,** with a plural verb, or followed by a plural pronoun. "Every one of you have heard this story a thousand times"; "Every one knows their own business best."

The singular should be used in all cases.

* **Exceptionable** for *exceptional.*

Exceptionable means *objectionable; exceptional* means *superior.*

† **Except** for *unless.*

Correct, but not so common as *unless* at the present time.

* **Excess** for *access.*

Excess means *superfluity; access* may mean, according to the context, *admission, means of approach, addition,* or *outburst of feeling.*

* **Expect** for *suspect* or *suppose.* "I expect you went to the circus yesterday."

* **Factor,** in the sense of *element* or *part.*

Factor should be used only when there is an idea of a problem to be solved or a result to be produced.

Farther and further.

Both are correct as comparatives of *far,* but the present tendency is to use *farther* in the sense of *more remote, further* in the sense of *additional.*

To feel bad, to feel badly.
Both forms are in good use.

* **Female** for *woman.*
Better avoided.

† **To finance** for *to manage the finances of.* "They are looking for a man to finance the Diamond Soap Company."
This use of *finance* is now generally recognized as correct.

† **Firstly** for *first.*
The word *firstly* has been formed by analogy with *secondly,* and in the enumeration of a series is commonly employed by some good writers. The beginner will do well to avoid it.

* **Flown** for *flowed* or *fled.*
Flown is the past participle of *to fly, flowed* the past participle of *to flow, fled* the past participle of *to flee.*

† **From thence** for *thence* or *from there.*
All of these forms are correct.

† **To gesture, to gesticulate.**
Both words are in good use.

† **I am given a book** for *a book is given to me.*
This is good English idiom.

† **Got, gotten.**
Both of these forms of the past participle of *to get* are correct. The form *gotten* is softer than *got* and has a different rhythmical effect. *Gotten* is thought by some authorities to be going out of use.

† **Guess** for *think, suppose, believe.*
Guess, in these senses, is correctly used when there is in the assertion any idea, however slight, of conjecture; it is incorrectly or colloquially used when it is employed to soften a positive assertion, as "I'll go on with this ploughing, I guess."

† **Had rather, would rather.**
Both forms are correct.

† **To hire** for *to let.*
Hire in this sense is correct.

Home for *house.*

A house becomes a home when it becomes one's own dwelling place. We ought not to speak, therefore, of "building a home," but rather of building a house that will in time become a home.

* **Home** for *at home.* "I wish I was home."

To home is also to be condemned.

† **Hung** for *hanged.*

Hanged is preferable when speaking of an execution.

† **I have got** for *I have,* in the sense of *I possess* or *I am obliged.*

This is an emphatic colloquial form, to be used sparingly in speech and not at all in writing. *I have got* in the sense *I have obtained* is, of course, perfectly correct.

-ics, words in, as *politics, mathematics, athletics.*

These words may be used either as singulars or as plurals. The singular use is generally preferable.

* **If I had have known** for *if I had known.*

Highly ungrammatical.

* **Illy** for *ill.*

Not in good use.

* **Impute** for *impugn;* as in "The speaker had no right to impute the motives of Mr. Bryan."

Impute means to consider as belonging to another; *impugn* means to assail.

In for *into.*

In general, *in* is used of situation within, *into* of motion toward such a situation; but there are many idiomatic uses, such as "come in sight," "break in pieces," "fall in love," that cannot be brought under the rule.

† **In our midst** for *in the midst of us.*

There is no good reason for the outcry that has been raised against this expression. It is thoroughly idiomatic.

† **In these circumstances, under these circumstances.**

Both forms are correct.

† **In this connection** for *in connection with this.*
Both forms are correct.

* **Inside of a year** for *within a year.*
An Americanism.

† **Is being built** for *is building.* "The house is being built"; "The house is building."
Both forms are correct. The second, however, cannot be used in all cases. Thus, we cannot say "The astronomer is watching," when we mean "The astronomer is being watched."

† **Kind of a** or **sort of a** for *kind of* or *sort of;* as in "What kind of a man is he?" for "What kind of man is he?"
The two expressions have a different rhythmical effect, "kind of man" being more closely knit together than "kind of a man," and hence conducing to firmness and compactness of style. "Kind of a" is sedulously avoided by some good writers.

† **Later on** for *later.*
On is superfluous, but the expression is used by many good writers, probably for the rhythmical effect of the added syllable.

* **The latter** for *the last,* when referring to one of three or more.
The last is better English in such a case.

† **Launder** for *wash and iron.*
A good English verb, with an honorable history.

† **Lay of the land** for *lie of the land.*
Both are good English. *Lie of the land* is, however, to be preferred by the beginner because of its association with the verb *to lie.*

† **To lease** for *to take a lease of.*
Both expressions are correct.

* **Leave** for *let.* "Leave me go."

* **Lĕad** for *led.*

* **Less** for *fewer.*
Less is used of quantity, *fewer* of number. Such expressions as "There were not less than one hundred persons present," are, however, admissible.

† **To let** for *to be let.* "This house to let furnished."

Both forms are correct.

Liable. See *apt.*

* **To lightning** for *to lighten.*

† **Like** for *as* or *as if.* "He fell like a tree falls"; "He acted like he was mad."

The use of *like* as a conjunction is common in Great Britain and is defended by some good authorities. In this country it is commonly regarded as a vulgarism.

* **Like** for *likely*, or *probably.*

† **Lit** for *lighted.* "He lit the lamp."

Lit is approved by all except a few of the authorities.

* **Light** for *alight*, lit for *alighted.* "The bird lights on the fence."

† **Loan** for *lend.*

Both words are good English, but *lend* is to be preferred for general use.

* **Locate** for *find the place of.* "We located the comet with an opera-glass."

A convenient term, not yet established in the best use.

† **Locate** for *settle.*

Commonly regarded as colloquial, though used by some good writers.

* **To look merrily** for *to look merry.*

To look, to feel, to seem, and similar verbs take an adverb when the verbal idea is modified, an adjective when the subject is modified. "She looks merry" is equivalent to "She is merry"; "She looks merrily" to "Her manner of looking is merry."

* **Luxurious** for *luxuriant.*

Luxurious means rich, opulent; *luxuriant* means abundant.

* **Mad** for *angry.*

Generally regarded as a colloquialism.

† **Make a visit** for *pay a visit.*

Both forms are in good use.

* **Many a man,** followed by a plural verb.

Many a is said to be historically an adjective.

* **It is me** for *it is I.*

Very common in conversation, but not yet sanctioned as the best use.

† **To be mistaken** for *to mistake.*

Both forms are correct. The notion that "I am mistaken" can mean only "I am taken for some one else" has no founda tion in good use.

* **Most** for *almost.*

The student should carefully avoid clipping the first syllable of *almost.*

* **Much** for *many.* "There are in the United States as much as two million foreign-born Germans."

Much is used of quantity, *many* of number.

† **Must** as a past tense. "The fatal day had come and she must decide between them."

There is no objection to *must* as a preterit, provided the time is indicated by some preceding verb in the same sentence. Compare "I must go to town yesterday" with "Yesterday I had a feeling that I must go to town."

* **Mutual** for *common;* as in "A mutual friend."

Mutual should be used only where there is some interchange or reciprocity of feeling. The distinction is well illustrated in the following quotation from Burke: "Who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot." *Mutual* should never be followed by *each other.*

† **Myself** for *I* or *me.*

The longer form of the pronoun is frequently useful in avoiding a too obtrusive *me* or *I* at the end of a series, as in "The report is signed by Dr. John Cairns, the Rev. Mr. C. A. Blades, and myself." It should not be overworked.

Neither, followed by a plural verb. See *either.*

The nerve. "Louis XVI. had not the nerve to compel them to do it."

In the sense of *courage* or *resolution, the nerve* is correct; in the sense of *impudence*, it is slang.

* **News**, as a plural.

News is now regarded as a singular noun.

Nobody, followed by a plural verb or pronoun. See *everybody*.

† **None**, followed by a plural verb.

None may be used either as singular or as plural.

Not as for *not so*.

In declarative sentences, *not so* is by most writers preferred to *not as;* thus, "Fish is not so good as fowl."

Not . . . or for *not . . . nor*. "I have not spoken a word or written a line to him."

In joining sentence-members that are closely connected in thought, either *or* or *nor* may be used; in joining clauses or sentences, it is necessary to use *nor;* thus, "I have not spoken a word *nor* have I written," etc.

* **Nowhere near** for *not nearly*.

A colloquialism.

* **The now** administration.

Numerous for *many*. "The emperor has numerous enemies."

Many is preferable.

* **Observation** for *observance*. "He still keeps up the observation of the old rites."

Observation in the sense of *performance* has passed out of use.

* **Off of** for *off*. "He shook most of the apples off of the tree."

The *of* is superfluous.

† **Once**, in the sense of *if ever, whenever*. "Once you have set hand to the plough, think not of what is behind you."

There is good authority for this use of *once*.

† **The one . . . the other** for *one . . . the other.* "The one is the work of Messrs. Van Brink & Co., the other is mine."

When the antecedent is indefinite, it is perhaps better to use *one*, although many good writers use *the one.*

† **The one . . . the other** for *the former . . . the latter*, or *the latter . . . the former.* "He offered me a sword and a pistol; the one lacking a trigger-guard, the other lacking a scabbard."

The most careful writers now commonly use *the one* in the sense of *the former.*

† **One**, followed by *he* and *his.*

Some writers, when they have used *one* in the beginning of a sentence, employ it throughout as often as they refer to the same person; thus, "When one cares about one's art one is not likely to think too much of one's self." *He* and *his*, however are in such cases admissible, provided there is no ambiguity.

* **One of those who**, followed by a verb in the singular.

The antecedent *those* being in the plural, the verb should be in the plural.

† **The one, the ones.** "This is the one I want"; "These are not the ones I want."

Though not incorrect, these expressions are by many good writers used sparingly or avoided altogether.

† **Only**, its position in the sentence.

The rule, given in many books on usage, that *only* should immediately precede the word it modifies is not observed strictly by the best speakers and writers, the position being determined by considerations of rhythm as well as by considerations of clearness. The question is fully discussed in *Modern Language Notes*, Vol. X., p. 196.

* **Only**, in the sense of *except* after a negative. "These fellows are never content only when they are in a fight."

† **On to, onto.**

This useful preposition, which has long suffered by association with certain slang expressions, may now be regarded as good English.

† **Over**, in the sense of *more than*. "The buildings cost over a million dollars."

This use is correct.

† **Partially** for *partly*.

There is excellent authority for this use of *partially*.

* **Party** for *person* or *individual*. "Mr. McNally is the party to sell your house for you."

The word is inadmissible in this sense, except in the legal phrases, "party of the first part," "party of the second part," etc.

* **Pell-mell** applied to an individual. "Henry rushed pell-mell down the stairs."

It is better to confine this term to descriptions of crowds.

† **Plĕad** or **pled** for *pleaded*.

Plĕad is used by some good writers, but is generally regarded as less correct than *pleaded*. It is better to avoid *pled* altogether.

* **Plenty** for *plentiful*. "Potatoes are plenty this year."

Plenty is a noun, plentiful is an adjective.

* **Plenty** for *quite*. "The food was plenty good enough for us."

† **Posted** or **posted up** for *informed* or *well informed*. "The reporter was posted on current events."

The word *posted* is commonly regarded as colloquial, but there is some authority for it.

* **Predicate** for *predict*.

To *predicate* means to affirm one thing of another, to *predict* means to foretell.

* **Predicate** for *found* or *base*. "No opinion can be predicated on so few data."

Said to be an Americanism.

* **Preventative** for *preventive*.

Preventive is the correct form.

† **Previous** for *previously*. "Previous to the final argument they accepted our terms."

There is good authority for this use of *previous*.

† **To probate a will** for *to admit* (or *to secure admission of*) *a will to probate.*

A useful verb that is sure to establish itself in the language in course of time.

* **Proportion** for *part.* "A large proportion of the fund has evidently been misappropriated."

* **Proportions** for *size.* "The doctor wore an old white hat of enormous proportions."

This use of *proportions* is not recognized by any good authority.

Propose, purpose.

To purpose is to have an intention to do something, *to propose* is to declare this intention. This is the most important distinction; for others, consult the dictionary.

Proposition, proposal.

A *proposition* is something presented for discussion, a *proposal* is something presented for acceptance or rejection.

† **Proven** for *proved.*

The word *proven,* though banned by the larger number of authorities, is steadily coming into use.

† **Quite** for *rather, very.*

In Great Britain *quite* is said to be used only in the sense of *entirely.* In this country it is used in this sense and also in the sense of *rather, to a considerable extent,* etc. This latter use is termed colloquial by most authorities.

* **Raise** for *rise* (noun). "He expects a raise in salary this year."

* **Real** for *really.* "Bear-steak is real good."

* **Recollect of.**

The *of* is superfluous.

* **A recommend** for *a recommendation.*

To be carefully avoided.

† **Relations** for *relatives,* in the sense of *persons who are related by birth.*

There is no ground for the objection sometimes made to the word *relations* in this sense.

* **Relative** for *relatively.* "An ant, relative to its size, can do as much work in a day as a man could do in ten."

The adverb should be used.

* **Reliable** for *trustworthy.*

Both words are in good standing.

* **Remember of** for *remember.*

The *of* is superfluous.

† **Rendition** for *rendering.*

Avoided in this sense by many good writers.

† **Replace** for *take the place of.*

This use of *replace* has been objected to, but without good reason.

* **Resurrect** for *revive.*

A colloquialism.

† **Rise up** for *rise.*

The preposition may be used.

* **Rode** for *ridden.*

Round, see *around.*

† **Rubbers** for *overshoes.*

A useful word, well established in this country, but regarded by the authorities as colloquial.

* **Scarcely . . . than** for *no sooner . . . than.* "Scarcely had the train started than a detective rushed to the station."

Scarcely should be followed by *when* or *before.*

† **Same . . . as** for *same . . . that.* "The children have the same faults as we do."

Both forms are correct, but *as* is to be preferred when the things are the same in kind, *that* when the things are absolutely identical; thus, "I wear the same make of hat as you do"; "I have the same pen that I had last year."

* **Sat** for *seated.* "He sat the little fellow in the big arm-chair."

* **Seldom or ever** for *seldom or never, seldom if ever.*

* **Set** for *sit*, or *sat.* "The basket is setting on the table"; "After dinner he set in the arm-chair."

Say "The basket is *sitting* (*standing* would be still better) on the table"; "He sat in the arm-chair."

* **Setting-hen** for *sitting-hen.*

Sitting-hen is correct.

Should have liked to see for *should like to have seen.*

The meaning of the first expression is "I should (then) have liked to see"; of the second, "I should (now) like to have seen (then)."

† **Showed** for *shown.*

Both forms of the past participle are correct, but most writers prefer *shown.*

† **Sick** in the sense of *ill.*

This use is perfectly correct.

† **Since** for *ago.* "The train left an hour since."

This use of *since* is correct.

So for *so much* with past participles. See *too.*

* **Some** for *somewhat.* "The doctor says he is some better."

A colloquialism.

† **Specialty, speciality.**

Both forms are correct.

Sprung for *sprang.* See *sung.*

† **Standpoint** for *point of view* or *view-point.*

This useful word has recently established itself in the language.

* **Start in** for *start.*

The preposition is superfluous.

* **State** for *say*, **statement** for *assertion.*

To *state* a thing is to present it in a concise or formal way.

* **Stop** for *stay*. "We are stopping at the Grand Hotel."
Stay is preferable.

† **A success** for *successful*. "The magazine was a success from the start."
A success is used by the best writers.

† **Such** for *so*. "Frank has done such a fine piece of work that I am sure he will pass."
This use of *such* is idiomatic and perfectly correct.

† **Sung** for *sang*.
Sung is a correct form of the past tense of *sing*, but many good writers avoid it.

* **Swang** for *swung*.

† **Talented** for *gifted*.
Talented is a recent word, but is now unexceptionable.

† **Than** used as a preposition.
Than is sometimes used as a preposition in the simple phrase *than whom*. In all other uses it is to be regarded as a conjunction.

Their for *his*. See *every one*.

‡ **Them** for *those*. "I like them mountains."
This is good English.

* **These kind** for *this kind*. "I never saw all those kind of things that you have."
Say *this kind of thing*, etc.

* **They** for *he* or *she*. "I have had a letter from a friend of mine, and they write me," etc.
"They write me" is a correct and very common expression for *he* or *she*.

* **It** [illegible]
[illegible]

† **To** for the whole infinitive. "I have not subscribed for the *Journal* yet, but I mean to."

Although condemned by most of the authorities as a colloquialism, this useful pro-verb is gradually making its way into good literature. There should be no objection to a moderate use of it.

Too for *too much* (with past participle). "Hans was too discouraged to go on."

Except with *tired* and a few other past participles that have the force of adjectives, *too much* is preferable to *too*. The same rule applies to *so* and *very*.

* **Transpire** for *happen*.

To transpire means to become gradually known.

Try and go for *try to go*.

Try and go is a colloquial expression and is in place in familiar conversation where *try to go* and similar expressions would sound stiff and formal.

† **United States** as a singular noun.

United States may be used either as a plural or as a singular noun, but the singular use is to be preferred.

* **Very pleased** for *very much pleased*.

Common in Great Britain, but usually avoided in this country by careful speakers.

* **Way** for *away*. "Frank is fishing way down the brook."

* **Ways** for *way*. "He lives down the street a little ways."

* **Whatever** for *what*. "Whatever is the poor man going to do?"

† **Whether or no** for *whether or not*.

Both expressions are correct. *Whether or no* is an old English idiom.

† **Whose** for *of which*. "They saw a palace whose foundations were of precious stones."

This use of *whose* is correct.

Will and shall.

The most common uses of these words may be represented thus: —

Simple future { *I shall*, *you will*, *he will* } Determination { *I will*, *you shall*, *he shall* }

Would and *should* follow the rule of *will* and *shall*, with the following exceptions: (1) *Would* is often used to express what is customary or habitual, as in "He would lie awake half the night"; (2) *should* is used to express obligation or duty, as in "The governor should not be caught napping"; (3) *should* is used in conditional clauses in the sense of "were to," as in "If the rope should break, they would all tumble into the abyss."

* **Without** for *unless* (introducing a clause). "I can't leave without he takes my place."

Avoided at the present time by good writers.

† **Write you** for *write to you.*

The use of *write* with the dative is good English idiom.

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